

BINGANG



Bing talks to Bingang !

Aug. '77

BING-GANG
PRESENTED BY
THE CLUB CROSBY

Vol. XXVIX, No. 2

September 1977

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(submit material to Patricia Sullivan)

Membership Dues: \$6.50 (submit payment to Priscilla Koernig)

FRONT COVER: JOE SINNOTT

B I N G A N G

EDITORIAL

BING IS BACK IN ACTION! Only five months since that near tragic fall from the Pasadena stage, Bing again stepped on stage at the Concord Pavilion in Concord, California on Tuesday, August 16th, for his first concert since the accident.

What a joy it was to see him walk onstage with that characteristic gait. If he was having any trouble during the show, it was never evident. He even did his little touch the toe to the tip of the fingertips routine to display his agility. The sellout crowd was in the palm of his hand and gave him a standing ovation before he even reached the microphone.

The Concord Pavilion is a unique theatre. The stage & reserve seat area is enclosed with a roof--the remainder of the seating is outdoors. The parking lot is located at quite a distance, requiring a long hike up a hillside. Bing referred to the parking in one of his opening songs:

"I'm so glad to have the
pleasure of your company
At this justly famous
grand facility
But I must say if I came out
here to see a show
The parking must be closer
to suit me
And so you'll know just
how I feel
To demonstrate my special
zeal
And just to show how much I
care
I wore my hair
But it's short back there
(he turns around)
I'm glad to have the
pleasure of your company
At this justly famous
grand facility."

TUESDAY, AUGUST 16, 8PM

A Concord Summer Festival Encore...

**BING
CROSBY**

with

**HARRY
CROSBY**

and

**MARY
FRANCES
CROSBY**

**JOEY BUSHKIN
JAZZ QUARTET**

WITH

**RAY BROWN,
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MAIL ORDERS: Please enclose self-addressed, stamped envelope with order to Concord Pavilion, P. O. Box 8188, Concord, CA 94524.

PHONE CHARGE: All major credit cards dial U-CHARGE (415-824-2743).

GATES & BOX OFFICE open 2 hours prior to show. Parking \$1. Picnics encouraged. Food & beverage available at Pavilion. Please no bottles or cans on grounds.

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BOX OFFICE: (415) 798-3311**

Bing was in top form. Only flaw was a breakdown in the microphone system which lasted a full 20 minutes and interrupted the medley of Bing's hits. It was an orderly, patient crowd and, during the interval, individual voices called out "We love you, Bing," and "You're still #1, Bing." Six technicians scurried around the stage tapping microphones and testing plugs. Another voice called out "Send in the clowns" and Bing cracked up. When the system was restored, Bing apologized to the audience for the trouble, adding "Actually, it's better than falling in the pit."

Bing made only one other reference to his accident, and it was a one liner that got the biggest laugh of the evening. Introducing his closing song, "That's What Life Is All About," Bing began an explanation of signature songs, stating "You know, Frank Sinatra has 'My Way,' Sammy Davis Jr. has 'It's Gotta Be Me,' Tony Bennett 'left his heart in San Francisco,' and I 'broke my ass in Pasadena.'" It was totally unexpected and the crowd broke up. Bing, laughing too, said "I apologize--that slipped out."

Bing now goes to Oslo, Norway to take part in a three hour musical telecast commemorating the 100th anniversary of recorded sound--1877-1977. "They picked me out because they figured I know some of that stuff back there," Bing quipped. Then, from September 26-October 8 (excluding Oct. 2) he performs again at the London Palladium. While in England, he will also perform in concert in the following provincial theatres:

The Brighton Conference Center - Sept. 15
The Gaumont Theatre - Brighton - Sept. 16
Empire Theatre - Liverpool - Sept. 21
Guildhall - Preston - Sept. 22
Belle Vue Hall - Manchester - Sept. 23

From September 1-9, he will be working on a TV show which will be aired in Britain and the U.S. at Christmastime.

Still no final commitment on the concert tour of Hawaii, Japan & Australia that Bing spoke about in radio interviews which he did via telephone to Adelaide & Melbourne this April.

Back to club news. Due to work and family commitments, Ken Gray has had to give up his post as Midwest Representative. The spot will be taken over by George McCabe, 4436 Colfax Ave. So., Minneapolis, Minn. 55409. We also welcome Al Sutton, 1071 Perkins Way, Sacramento, Ca. 95818, as Club Crosby's Publicity Officer. Depending upon printing costs, we still hope to offer interim newsletters via our representatives here in the U.S. & abroad. George Reillo, our East Coast Representative, has circulated a questionnaire to members in his area regarding their interest in an annual regional meeting and/or newsletters. If anyone on the West Coast is interested in an October meeting/film showing, please contact me. A former president of Club Crosby, Kena Albanesi of Connecticut, will be on vacation in California in October, so that might be a good time to hold such a gathering.

Frank Murphy, our British representative, is launching a "Bing Crosby Photo Club." You do not have to join the club in order to obtain the photos & cassettes they will be offering. A special 10-page supplement of "Bing Pictorial," the club's magazine, will be available for \$1.00 surface mail or \$2.00 air mail. The list will contain the current offering of 143 b/w Crosby photos in 3 sizes, 21 color shots, and 15 C120 cassette tapes. For those who want to join the club and receive "Bing Pictorial" in its entirety, complete details follow this editorial section.

Also of interest is a newly-formed Australian Crosby Society headed by Bob Machliss, 10 Devon St., Caulfield, Victoria 3161. Bob presented the Crosby Collector radio program on 3ZZ Melbourne until recently when, regrettably, the station was closed, and he is a recent addition to Club Crosby's own discographer ranks. Please contact Frank and Bob direct regarding these new Crosby clubs. We support them heartily and wish them luck.

The TV-ography is commencing nicely and we will begin the initial editing in September. Hope to have details regarding availability & cost in the March issue of "Bingang."

Is anyone interested in retrospective clipping files of the Crosby career from previous years? The early journals weren't able to reproduce the news clippings and, before they grow old and yellow, it might be a good idea to have them in xerox format. It would not be a journal but rather a retrospective clipping archive with perhaps one original article written by the members for individual years. Comments on such a project are solicited.

The O'Keefe Centre show in Toronto was cancelled by Bing. The Maple Leaf Gardens show to be hosted by Bob Hope was postponed from May until October 13 so Bing could take part. Hope and Crosby will be honored by the Charlie Conacher (cancer) Research Fund. According to the July 11th "MacLeans" magazine, submitted by Bill James, "For past works and for headlining the fund's 10th anniversary show without fee, the two men will receive three-pound, 14 karat gold plaques in the shape of maple leaves and valued at \$10,000 each."

Les Gaylor writes that Ken Barnes & Pete Moore are writing a TV musical score for which Fred Astaire & Twiggy have expressed interest. Bing, asked to narrate, is also interested at this initial stage.

Except for the record news which follows, that wraps it up for another issue. I hate to keep repeating myself but, again, I must issue a plea for help in issuing this publication. I think everyone tends to forget that "Bingang" is not a magazine such as "Time" or "Newsweek" which you support by merely sending in your subscription fee. The \$6.50 you send pays only for the printing & the postage--"Bingang" does not have a staff of employees paid to issue a magazine twice yearly. It takes me approximately 50 hours of work to prepare each issue. To think that I must then drive 7 hours (round trip to San Mateo) and spend an additional 10 hours or more

to help collate, staple, paste in snapshots, stamp & mail the issue seems above and beyond what anyone can expect from one person. Unless there is some person or persons in the Bay Area who can take up that part of the labor, I'm afraid I will have to bow out as president of the club. I work full time at a demanding job. In addition to my regular duties as head of the Serials Dept. at California State University, Chico, I have been given the additional assignment of acting head of the Catalog Dept. for the coming year when the person filling that position is on an exchange visit to New York. 1978 will also be the year when I am expected to finish work on a thesis for a master's degree in history.

I hope the above plea will finally result in some volunteer support. Priscilla cannot handle the task by herself. What is an incredible chore for one or two people could be merely a pleasant get-together if enough willing hands would join in to make it so.

RECORD NEWS

Thanks to Bob Machliss for submitting a full listing of Crosby reissues on Australian labels. Time does not permit including it this time, but we will print the entire list in the next issue.

Reissues

- 1) Bing Crosby & Friends originally issued by the HRB Music Co. is now available on the Murray Hill label for \$9.99. The 4-LP set can be purchased from Publishers Central Bureau, Dept. 499, 1 Champion Ave., Avenel, New Jersey 07131 (Item #894637)
- 2) Bing Crosby--At His Rarest of Rare Performances - Belgian release of radio material - 2 LP set - BIAC Records - BRAD 10520/21.
- 3) Frank Sinatra/Bing Crosby At His Rarest Of Rare Performances - BIAC Records - BRAD 10514/15.
- 4) Selections from Irving Berlin's White Christmas - Japanese release - MCA 7151.
- 5) Spokane label reissues reported on in March issue still due for summer release - Der Bingle, Vol. 2 - Kraft Music Hall - Bing in the 1930s (Spokane #10,11,12) - contact Larry Kiner, P.O. Box 724, Redmond, Wash. 98052.
- 6) Bing Crosby's Greatest Hits - see following page for reprint of advertisement.

New LPs

The Ellington LP is reported on elsewhere in this journal.

Les Gaylor writes that Bing, Ken Barnes & Pete Moore have reached agreement on the "Seasons" album to be recorded in London in September. Two tracks are already completed - "Seasons" and "Spring Will Be A Little Late This Year." Polydor will release the album & discussions are underway regarding a second Polydor album. The "Beautiful Memories" album is due for release by United Artists in September. Les attended the mixing sessions last December & has high praise for the LP.

Comments

The Crosby Office has informed Club Crosby that the official tally of Crosby titles recorded is 2,141 with sales totalling \$383,247,669.00. The "Merry Christmas" album sold 300,000,000 records (in Bing's day they used number of albums only - now Mathis, Presley, etc. take number of songs in album times the

number of albums to arrive at a figure) - the Merry Christmas album also has won the all-time achievement award.

Club Crosby needs help in compiling discographical news for the journal. If there is anyone who can devote some time to this task on a regular basis, please contact me.

-- Pat Sullivan

A very special thanks to Larry, Ann, John and Brian Gunn who helped me collate, paste photos, staple, stuff and mail the Spring journal. Their help was very much appreciated. Kathy and Hobie Wilson and their 14 yr old daughter have offered to help with this Fall journal. I've already spent hours keeping the books and getting the envelopes addressed, etc. Please bayarea members, Pat and I need more volunteers with "this labor of love". Priscilla J. Koernig

EXCLUSIVE OFFER! NOT AVAILABLE IN STORES!

BING CROSBY'S GREATEST HITS



• Where the Blue of the Night Meets the Gold of the Day • Dear Hearts and Gentle People • Blue Skies • Aren't You Glad You're You • I'll Be Seeing You • I Surrender Dear • Moonlight Becomes You • Just One More Chance • Too-Ra-Loo-Ra-Loo-Ra • Sunday, Monday or Always • Far Away Places • McNamara's Band • Sioux City Sue • Atchison, Topeka and the Santa Fe • Play A Simple Melody—With Son Gary Crosby • Bing with Bob Hope... • Road to Morocco • Put It There Pal • Bing with the Andrews Sisters... • South America, Take It Away • Pistol Packin' Mama • Ac-cent-tchuete the Positive • Bing with Louis Armstrong... • Gone Fishin'

NOT SOLD IN STORES!
AVAILABLE ONLY
THROUGH THIS OFFER

THE ONLY
AUTHORIZED
COLLECTOR'S
EDITION



Over fifty years ago, Harry Lillis Crosby (known as Bing Crosby) started his career in show business. Known as the greatest crooner of his time, he has sold millions of records. Today he is a "living legend"—one of the Greatest Entertainers of all time.

Now, for the first time ever, we offer the only authorized collector's edition of Bing Crosby's GREATEST HITS! Now you and your friends can thrill again to Bing's wonderful vocal style as he sings these most memorable selections.

This Golden Collector's Edition of Bing's music will bring you musical memories—starting with his theme song "Where the Blue of the Night Meets the Gold of the Day". Collected for your listening pleasure from Bing's original hits on MCA Records. Who could forget Bing and Bob Hope singing "Road to Morocco", or singing with the Andrews Sisters songs like "Pistol Packin' Mama", "South America, Take It Away". Then one of Bing's Greatest Hits "Play a Simple Melody" sung with son Gary.

You'll thrill again to warm ballads like "I'll Be Seeing You", "Far Away Places", "Too-Ra-Loo-Ra-Loo-Ra" from the movie "Going My Way" for which Bing won an Academy Award.

What memories will come rushing back when you play this golden record treasury of Bing Crosby. But, don't delay, obey your impulse to order your very own collection today. At these special low prices, these sets are sure to go quickly. Mail for yours today.

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31 Hanse Ave., Dept. 5-51, Freeport, N.Y. 11521
Serving Satisfied Customers for Over 25 Years.

90-DAY MONEY-BACK GUARANTEE

You must be completely satisfied with "Bing Crosby's Greatest Hits" or return for prompt refund of purchase price.

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☐ Full Record Stereo Album #R4031 at purchase price of only \$6.99 plus 50¢ shipping and handling.
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☐ SPECIAL! Order TWO or more sets and we pay shipping.

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894637. Murray Hill Radio Theatre Presents: BING CROSBY. An historic collection of over 50 musical selections from Bing's 1940's radio shows. Incl. It's Only a Paper Moon, You Go To My Head, Say It Isn't So, For Me and My Gal. Special guest appearances by The Mills Brothers, Judy Garland, Nat King Cole, The Andrews Sisters, many more. \$20.00 Value. 4 Record Set Complete Only \$9.99

FLASH

Member Kevin Anderson reports that there is a strong possibility that Bing will cancel his Palladium appearances. The Oslo trip & the other projects reported would be carried out as planned.

Besides voluntarily being Vice President-Treasurer of Club Crosby, I work for Bank of America. I don't mind making special trips to my branch with your foreign checks or foreign currency. However, PLEASE make out your checks properly. If they are to be drawn in U.S. Dollars, they must read U.S. \$6.50 (written amount = Six and one-half U.S. Dollars). If they are to be drawn in foreign currency, they must read ~~£~~ 4.00? (written amount = Four Pounds Sterling)-----or whatever country's currency in foreign money it must be the equivalent of the U.S. dollar that your dues is.

Also, Canadian members must submit U.S.\$1.00 extra to cover the service charge that Canadian banks are charging our banks for clearing Canadian checks, regardless of whether they're drawn in U.S. funds or Canadian dollars. This includes postal money orders from Canada.

Thank you very much for your cooperation-----Priscilla J. Koernig

PLEASE REMIT YOUR DUES FOR 1978 PROMPTLY. THANK YOU.

CROSBY
POSTER

Size: 25 x 17- $\frac{1}{2}$ in.
Color: Blue
Price: \$4-97 (or
1-98 lb. sterling)
Pose: As shown
Poster will also
have the lettering
"Bing" underneath
the picture

Price includes
postage & packing

Remittances should
be sent to:

A. Bulmer
69, Dorset Rd.
Gruisborough
Cleveland TS14 7EW
England



Please address your reply to:

The sole aim of this non-profit making organisation is the distribution internationally of many thousands of photos of the Peerless Bing - many from private sources featuring Bing with his family and friends both inside and outside of show business - many of which would not normally be available.

The club has it's own quarterly magazine appropriately entitled 'BING PICTORIAL' which comes Free to all registered club members and contains news of special offers, new additions etc.. 'BING PICTORIAL' will also offer an exclusive tape service of Bing material via many private sources. Ask for details of a special series on tape featuring Bing on KXL Radio-Portland. A John Salisbury Special.

The Club is associated with the two leading Bing Crosby Clubs.

THE INTERNATIONAL CROSBY CIRCLE - U.K.
Club Magazine "BING"

and

THE AMERICAN CLUB CROSBY - U.S.A.
Club Magazine - "BINGANG"

details of both groups will be sent on application.

To join THE BING CROSBY PHOTO CLUB send £2.50 (\$6.00) first annual sub to Frank Murphy, 32 Ferndale Avenue, Wallsend, Tyne and Wear NE28 7NE, England. to whom all remittances should be made payable.

Special Offer to new members - from your first list you may select any 5 Bing Crosby post card photos free of charge.

When ordering photos please order by photo number only.

When writing to the clubs officers please remember a S.A.E. is always appreciated.

We look forward to enrolling you in the first International Bing Crosby Photo Club and to sharing with you the many benefits the club will be offering it's registered members via bonus photos and special photo set issues via a unique and exclusive network of International Crosby Collectors-

If you are a Crosby fan - you can't afford to miss the benefits of :

"THE BING CROSBY PHOTO CLUB"

REPORT FROM DOWN UNDER-----SHIRLEY NAYLOR.

SHIRLEY NAYLOR ONCE AGAIN REPORTING FROM DOWN UNDER, What dreadful news in March to hear that Bing had fallen during one of his Concerts and injured his back, I received a nice THANK YOU CARD in May. My Journal took 10 weeks, arrived on Friday April 29 right in the middle of my last minute packing as I was to leave for S.A. on Saturday, so had a quick look and as usual was a Super Issue and the snaps were really great.

My trip to THE FLINDER'S RANGERS in S.A. is best forgotten----- The High Light was my meeting with Gordon Wall, Doug Black and The Reades, on my arrival Gordon showed me round the City, took me to where the Late John Purches's Bing Collection is housed but couldn't go inside as it was closed, it is a wonderful thing for Adelaide as they will have one of the best "CROSBYANNA" Collections in AUSTRALIA. Doug took me up around the Adelaide Hills Area and of course the main topic was Bing, the slides I took came out beautifully so Many Thanks Doug. The second Sunday Gordon meet me and took me to his home to see his wonderful collection and I was able to hear "BINGO VIEJO" which I think is really super, Bing has lost none of his feeling for that KIND OF MUSIC in fact he is much better----- after lunch we went to see Graham and Margaret Reede and their Crosby Room with paintings of Bing Photos and mementoes and the Album with the Photos of The Golf Tournament in 1975. Whilst there I heard a Taped Interview of Bing talking with an Adelaide Announcer, he spoke about coming to Australia in September but it all hinges on his back as he is still having trouble and may have to have an operation, so I along with S.A. and Australian Fans are wondering if Bing will Make it DOWN UNDER but according to THE T.V. WEEK May 28 from their HOT...FROM... THE... HOTLINE... QUOTE... FALL GUY: They may be smiling on the outside but privately BING CROSBY'S mates are concerned. His recuperation from that fall is alarmingly slow. Enough that Bob Hope has postponed their FOUNTAIN OF YOUTH movie indefinitely. Bing is still in considerable pain and having difficulty in walking. AND AGAIN FROM THE SAME SOURCE June 18 TEED OFF: Those fears Over BING CROSBY'S health won't go away, Bing has already been told by doctors, according to a family member, he will never play golf again. "That's been an ever bigger blow than the renewed prospect of surgery," the source said. UNQUOTE. I would like to thank Gordon, Doug Graham and Margaret for making my visit to S.A. worth while and I hope it will not be too long before I am able to visit you all again. I was caught up in the Air Strike, but managed to get a berth on the Indian Pacific which was a wonderful experience.

This is an item from Neil O'Brien N.Z. QUOTE We had the Movie Stagecoach on T.V. last week, not my favourite Crosby Film but just the same it was good to see Bing in action. Managed to organise a 40 minute Session of Early Crosby (1929-31) over the National Radio Network last week also so was particularly pleased. UNQUOTE.

Had a pleasant surprise letter from Gordon Vogt of Canada who found my Column interesting and hope the discs have arrived by now, also had a tape from Mr. Chapman of Punchbowl here in N.S.W.

Well I have received "BINGO VIEJO" "FEELS GOOD" and THE PALLADIUM SET from Pat via Colin Pugh and they are wonderful, isn't the Cover of FEELS GOOD Super? How observant have you Australian Fans been ? did you notice the Queer spelling of KOOKABURRA SITTING IN AN OLD GUM TREE on side three of the Palladium Set ? I wonder who is at fault !!

I Sincerely hope that the Doctors are wrong about Bing and that he will soon be 100% as you all know they can be sometimes so let us Pray that they are.

UNTIL ER MEET AGAIN CHERRIO.

Bing Crosby

April 22, 1977

Dear Priscilla:

Thanks for all the pictures. You certainly had a busy lens. Some of them are very good. Nice souvenirs for me to have - both of the concerts and of events at the Pebble Beach tournament.

The close-up is a very good shot indeed, and I'm returning it to you autographed.

Glad to hear that some of the British albums are starting to come out. I think the "Feels Good" album is the best I've done. In addition to the songs you mention, I like "The Night Is Young and You're So Beautiful". It has always been one of my favorite old songs.

The accident at Pasadena was a ridiculous affair. There should have been some protection. The stage was constructed so part of it went up and down to the basement to bring different bands up and performers.

The show had been finished, and I took my bows, thanked the audience, and turned to make exit stage right into the wings and stepped into space.

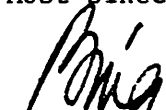
Bad as it is, I could have been killed quite easily. I'm recuperating now. It's going to take a couple of months before anyone knows whether or not an operation is going to be necessary.

The surgeons in charge seem to think I have a very good chance of eluding surgery. I hope they're right!

I think the March Club journal is a very good issue indeed.

Very best to you and all your associates -

Most sincerely,



Bing Crosby

BC:lm

Miss Priscilla Koernig
1423 Oak Street
San Mateo, California 94402

Crosby More Like Old Friend Than the Legend We Expect

By CHRISTINE BROWN
Herald Staff Writer

SHOW REVIEW

The stance says it all: Bing Crosby, an entertainment legend at 72, moves about the stage of the Deauville Star Theater with his hands tucked in the pockets of his tuxedo jacket. He's the coolest of pros; his patter is as smooth as the top of his toupeed head. Time and talent do that to a man.

From the moment that the Billy Byers Orchestra strikes up "Blue of the Night" and Crosby strolls onstage, ears protruding and blue eyes flashing, we sense that we're about to witness a legendary performer living up to his own lofty reputation. When an evening BE-GINS with a standing ovation, it establishes a challenge for the entertainer, and in Crosby's case, it's a challenge that's more than met.

IT'S A PITY that this show, which opened over the weekend, runs only through Thursday; there's no feeling quite like seeing the veteran of all the Hope-Crosby-Lamour "Road" pictures moving about in front of you, telling the little self-deprecating jokes that explain his decision to do this show (which played Broadway last year): "Too many people asked, 'Say, you used to be Bing Crosby, didn't you?'"



Bing and Kathryn Grant Crosby
... his voice rich, smooth; hers adequate at best

And there's the slight shock at hearing the voice, affected only slightly by the passage of years. It's rich, it's smooth, it booms and flows; a medley of Crosby hits is nostalgia delivered with all the fervor of the originals. It builds through "Swingin' on a Star," "True Love," "Blue Hawaii," "Just One More Chance" as the audience follows its incomparable leader in a sing-along, and crests with — what else? — "White Christmas." No one sings that one like Der Bingle.

The newer numbers — like "The Way We Were" and "Send in the Clowns" — adapt equally well to Crosby's crooning baritone. And after an evening of watching him roam the stage and listening to his folksy stories, we feel we've become reacquainted with an old friend.

CROSBY doesn't try to do a two-and-a-half-hour show all by himself; he is spelled by other entertainers, receiving support of varying quality.

One of his former leading ladies (who range from Mary Pickford to Liza Minnelli, Crosby tells us) is his first special guest. The pounds

have made more of a difference in Rosemary Clooney than the years: she comes onstage covered by a flowing, burnt-orange gown that contrasts strikingly with her taffy-colored hair. If you liked her during her '50s heyday, you'll enjoy her still as she offers "By Myself," "Tenderly" and the romantically beautiful "Song for You," among others.

Englishman Billy Baxter provides the evening's comic relief with jokes about being a foreigner, about religion (lamenting that the only consistent thing about Protestants, humor-wise, is that they go in for white bread and mayonnaise) and gays (the last topic is funny until Baxter begins to mince

around the stage — that's too too stereotypical).

THE SHOW'S best instrumental moments come during a jazz set by Joe Bushkin's quartet, highlighted by a Gershwin medley and by the curious "Phone Call to the Past," featuring Bushkin at the piano, pounding out the tempo with wide-spread feet and singing '40s-style into an old-fashioned mike, the kind you see in all those pictures of early radio-show casts.

And that brings us to the star's Mrs., Kathryn Grant Crosby. At 43, she hardly looks a day over 30 with her bouncing blonde curls and luminous brown eyes, and her tiny, trim figure would be the envy of any woman. Yet her singing is adequate at best; her performing style is balanced precariously between the professional and the amateur; and she boasts one of the most forced smiles since the yearly Miss America pageants.

WHAT IT COSTS — Bing Crosby and friends play the Deauville Star Theater, 67th and Collins Ave., Miami Beach, through Thursday. Showtime is 7:30 nightly, and tickets are \$12.50 and \$15. Crosby is donating his share of the proceeds to charity. Reserve by calling 865-6713.



BING CROSBY

The real Bing Crosby...

Manilow beautiful, Streisand has a voice

By BARI STONE
Sun-Reporter Staff Writer

A young singer who wishes to become a success must get as much actual experience as he can get, according to famous crooner Bing Crosby.

"Getting in the business early to get a head start and listening well to advice" is Crosby's secret to a long life in show business.

"When I first started singing there were only four or five of us," says Crosby, referring to Rudy Valle, Ozzie Nelson, and Al Jolson. "But now there are so many talented singers.

"One of the best today is Barry Manilow, who sings beautifully and does some good quality music. Barbara Streisand is also marvelous, there has never been a voice like that in pop music," Crosby added.

It looks like Crosby's children are taking his advice. Harry, his 19-year-old son is a musical student who is studying hard and even does some composing. Mary Frances, 18, is a dedicated young actress and 16-year-old Nathaniel, although seeking a career in professional golf, is an average student.

His wife, Kathryn, has a show of her own in California. It is a half-hour talk

show where she interviews three people each day.

Kathryn will be hostess this year to the Honda-Civic Ladies Pro Golf Association Tournament at Rancho Sante Fe, but will not be playing in the tournament herself.

Crosby thinks the South Beach Redevelopment proposal sounds like a great plan and feels it is an "ambitious and worthwhile project."

Bing and Kathryn Crosby will be appearing at the Deauville Star Theatre with Rosemary Clooney thru Thursday. Don't miss them.

March 12, 1977
Billboard

BING CROSBY & FRIENDS *Deauville Star Theatre, Miami Beach*

Bing & Friends opened Feb. 18 for a unique evening. Crosby, the durable phenomenon who doesn't hesitate to admit he's ending 50 years in show business, demonstrated he's lost none of his charm and easy manner and only very little of his voice. While it may not be quite so mellow as it once was, Crosby is always in tune, never off key. He still can sing and delight an audience. And sing he did during the 2½-hour mini-variety show.

Although he sprinkled the first set with several contemporary tunes, "At My Time Of Life" and "Send In The Clowns," the crowd reacted far more favorably to the older, more familiar tunes.

One of the highlights of the evening was

when Crosby was joined by Rosemary Clooney in a duet on the perennial favorite "Slow Boat To China."

Clooney then did a stint alone, starting off with "I'll Go My Way By Myself" to prove that she still can captivate audiences as she has done for the past 25 years. She, too, brought a contemporary feel to her all-too-short portion of the show with "Fifty Ways To Leave Your Lover" and "Song For You." It would have been nice to hear the golden-throated Clooney perform some of the many hits she made during her long career.

Crosby's wife Kathryn joined her hubby in several duets, "Sing A Song," "My Cup Runneth Over" and the attractive blonde changed costumes at least six times during the show. Although not a great singer, she manages to hold her own and is very professional in her endeavors. The obvious warmth between the husband and wife team was evidenced in each song selection and the audience loved it.

Crosby's other friends included the Joe Bushkin jazz quartet and English comic Billy Baxter who's sly, clever and has excellent material and great delivery.

Crosby wound up the show with a long medley of hits and each of the 30 tunes stirred a response from the audience. This last segment turned into a giant singalong with the audience participating in the more familiar Crosby-created hits: "Swinging On A Star," "Blue Skies," "You Are My Sunshine," "Don't Fence Me In."

SARA LANE

Show's Really Daddy's, But He Gets Lots of Other Crosby Help

By LINDA GOLDSTON

Staff Writer

"Daddy doesn't fail," the attractive young woman says simply.

She is sitting in the wings performing leg exercises while the magic of a legend is being created on stage.

Strains of "Sing, sing a song..." fill the theater suddenly and the woman pauses. "The audience comes to see Daddy. They don't necessarily come to see miniature reproductions of him."

Mary Frances Crosby may be right, but the family is a part of the show and Daddy is none other than Bing Crosby.

The family was in San Jose to perform for the University of Santa Clara's 11th annual Golden Circle Theater Party at the San Jose Center for the Performing Arts.

Review on Page 14

Saturday night's benefit performance drew a warm response from enthusiastic fans, who applauded a family being together as much as anything else.

"We're a very close-knit family, so performing on stage just lets people see the way we are," elaborates the 17-year-old daughter.

Like the other family members, Mary Frances has her own interests but never hesitates at the chance to work with her father.

Mary Frances is studying to be an actress and is "very serious" about her career, but takes a modest stance about her role in the Crosby family show.

"I didn't necessarily inherit the Crosby voice, but I can fake a song and I can dance," she says.

Older brother Harry carries "more of the weight"

on the show and is an accomplished musician in his own right.

The guitar solo he performed in the show was learned as a surprise for his family when they performed at the Uris Theater in New York for two years. It was a special moment for his father.

Brother Nathaniel has his own specialness.

"If we played the show during the day, my little brother wouldn't be there," explains Mary Frances. "He'd be out on the golf course."

Mother Kathryn Crosby adds another perspective.

The current show is Bing's and "we're more or less parsley on the plate," she says.

An actress and television personality in her own right, Mrs. Crosby is "not a stage mother. The children are always responsible for making their own appearances. I'm responsible for getting myself there and Bing is only responsible for getting there himself."

As a family performing together, "we're always learning" and this stage at least belongs to Bing.

"I defer to him on his stage," she says, "but he won't appear on my stage. He's chicken."

Chicken or not, "Daddy doesn't fail."

San Jose Mercury Monday, February 28, 1977



Bing sings, charms his way through Golden Circle party

By GLORIA TULLY
Staff Writer

Bing Crosby gave us a night to remember.

The singer, a superstar since way before the over-used word was coined, his family and such friends as first-rate singer Rosemary Clooney and night club and TV comedian Norm Crosby were part of the cast in Saturday's Golden Circle Theater Party show at San Jose Center for the Performing Arts.

But it was the singing and personality of Bing Crosby—and the exchange of affection and warmth between the star and the audience—that made the event memorable. It was a rare opportunity to hear in person the prototypical popular singer of our times.

Crosby was in great voice, singing old and new tunes with casual ease. In a tour de force finale, backed by the estimable Joe Bushkin Jazz Quartet, he excerpted what seemed like every song ever written. Crosby is unbelievably tireless, always musical and making light of it with characteristic

insouciance.

Ever the raconteur, Crosby included many anecdotes along the way and guided the evening with easygoing charm and deft comic touches, kidding his own fame and fortune, strutting across the stage, breaking into a little dance step or making a twinkletoes exit.

The University of Santa Clara's annual benefit show was celebrating the bicentennial of Mission Santa Clara, and a Crosby anniversary was at hand, too. He called it his "demi-centennial"—it was 50 years last week since he stepped on a theater stage in Los Angeles for the first time and sang the ballad "Kary Lou," which he reprised Saturday night in the mellow, distinctive tones that earned him such fond, inaccurate nicknames as "the old groaner."

"Papa Bing," as he called himself in a duet of "Gone Fishin'" with pianist-singer Bushkin, brought his attractive family with him and all did their turns separately and in ensembles—wife Kathryn, daughter Mary Frances, sons Harry III and Nathaniel, the

last's one-handicap a source of pride to his golf-enthusiast father.

He obviously likes working with his family on stage. He said that when he's asked what "an old gaffer" like him is doing up there, he answers he "enjoys cavorting around with that young group." Highlights of the family act were a Rogers-Astaire bit by the parents, with Bing mouthing the words "Lawrence Welk;" straw hats and canes for a father-and-son soft shoe (Bing: "I'll do the bubba-ba-boosing") and numerous song and dance numbers.

It's impossible to list all the titles the headliner rolled through, sometimes backed by the big band conducted by Billy Byers or Bushkin's group, or a combination of the two. They were good ones, old favorites, all styles, all eras; the standards and the less well known. Crosby encouraged a lot of audience sing-alongs. Now they can say they sang with Bing Crosby at the Performing Arts Center.

After the classic "White Christmas" and a smoking "Ol' Man River," he closed with a song that

reflects his upbeat personal view ("And I mean it") of "What Life Is All About."

The star, whose good luck in working with leading ladies extends from Mary Pickford to Liza Minnelli, introduced one of his favorite co-stars with an a cappella version of "Rosie," which brought Miss Clooney on stage. After their classy fast version of "Slow Boat to China," she provided some polished solos of oldies such as the lovely ballad "Tenderly" and new ones such as Paul Simon's "Fifty

Ways to Leave Your Lover." Joining the band to back her on this family night was her son, drummer Miguel Ferrer. It's a treat to watch a pro at work and more of Miss Clooney's songs would have been welcome.

But it was a long show and a generous amount of talent was on hand to generously appear for the university's theater arts benefit, produced and directed by Marty Pasetta. Standup comedian Norm Crosby's malapropisms during an extended lecture more or less on

bringing culture to kids fractured the English language and the near-capacity audience.

Certainly not the least were the evening's topnotch musicians in the big band and in Bushkin's able foursome. The latter's solo set swung from "Jazz, Jazz, Jazz" with "Der Bingle" to a marvelous instrumental "Man I Love."

Bing sang in his opener "If the act is not as smooth as it should be, it comes from the heart." His act was as smooth as ever and that comes from the heart.

Crosby bruised in fall off stage

PASADENA (UPI) — Bing Crosby woke up this morning "a little bit sore" from bruises he suffered in a 20-foot fall and his doctor planned to keep the 72-year-old crooner in the hospital for another day.

Dr. Earl R. Snodgrass said Crosby was in good condition but needed more rest to recuperate from the tumble from a stage at his 50th anniversary performance Thursday night.

He suffered bruises and a cut on his head in the fall which shocked a celebrity-crowded audience.

Snodgrass said the singer "is a little sore this morning and the de-

cision was made for Crosby to remain in the hospital for another night."

"Apparently he sustained only some bruises and a slight cut on the head," said John McCarthy, spokesman for Huntington Memorial Hospital.

"He's alert, never lost consciousness and he's in very good condition."

Crosby joked about the fall Thursday night with witnesses and the paramedics who took him to the hospital by ambulance.

The audience had risen to its feet to give Crosby a standing ovation at the finale of his "50th Anniversary in Show Business" special at the Ambassador College Auditorium when the entertainer lost his balance and pitched off the stage, clutching at a flimsy, curtain-type, backdrop that collapsed with him.

He fell into an empty lower level, used as an orchestra pit or for raising performers or scenery to the stage.

Nick Condos, identified only as a close personal friend of Crosby's, dashed forward to break the fall but was hit by the falling scenery before reaching the singer, McCarthy said. Condos was treated for a two-inch head cut and released, the hospital spokesman said.

Crosby's wife Kathryn rushed out of the wings to his side. She had appeared in the show with him, along with their three children — Nathaniel, Harry and Mary Frances — and many of



THE CROSBYS . . . dancing during show

—AP photo

Crosby's closest friends, including comedian Bob Hope.

Singer Pearl Bailey also ran up, as did three doctors from the audience.

The fall stunned the applauding audience into shocked silence.

"This is part of the act," Crosby joked, as he lay waiting for the ambulance, according to a member of the audience. "We'll give it another try tomorrow night."

The length of the fall was estimated at from 6 to 25 feet by witnesses and participants in the show, but police officer Rocky McAlister said the distance had been measured at exactly 20 feet.

The show — a benefit for Waif, the child care charity, and the Ambassador International Cultural Foundation Scholarship fund — was being taped for television broadcast later.

His guests on the show, and those in the formally dressed audience of 1,200, included many show business celebrities, such as Rosemary Clooney, Paul Anka, Debbie Reynolds, the Mills Brothers and Bette Midler.

SAN JOSE NEWS,

FRIDAY, MARCH 4, 1977



AP Photo

Before the fall — Bing Crosby and daughter Mary Frances during yesterday's rehearsal

Bing falls from TV stage, is patched up at hospital

PASADENA (UPI) — Bing Crosby toppled off the stage at his 50th anniversary performance last night, cutting his head in a 20-foot fall that shocked a celebrity-crowded audience, but physicians said the 72-year-old crooner was not seriously hurt.

"Apparently he sustained only some bruises and a slight cut on the head," said John McCarthy, spokesman for Huntington Memorial Hospital.

"He's alert, never lost consciousness and he's in very good condition."

Crosby joked about the fall with witnesses and the paramedics who took him to the hospital by ambulance.

The audience was giving Crosby a standing ovation at the finale of his "50th Anniversary in Show Business" special at the Ambassador College auditorium when he lost his balance and

fell off the stage, clutching at a flimsy, curtain-type backdrop that collapsed with him.

He fell into an empty lower level, used as an orchestra pit or for raising performers or scenery to the stage.

Nick Condos, identified only as a close personal friend of Crosby's, dashed forward to break the fall but was hit by the falling scenery before reaching the singer, McCarthy said. Condos was treated for a two-inch head cut and released, he said.

Crosby's wife Kathryn rushed from the wings to his side. She had appeared in the show with him, along with their three children — Nathaniel, Harry and Mary Frances — and many of Crosby's closest friends, including comedian Bob Hope.

Singer Pearl Bailey also ran up, as did three doctors from the audience.

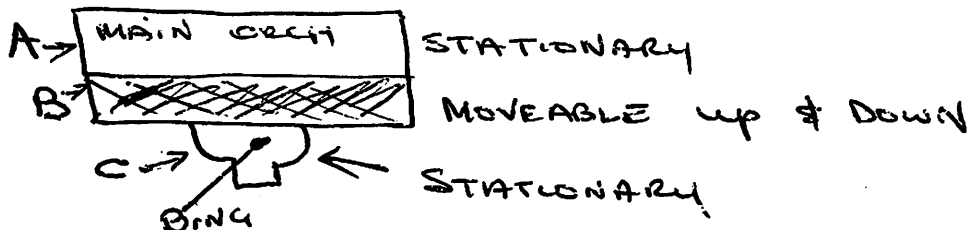
SEND IN THE CLOWNS!! SEND IN THE CLOWNS!! or
MIRACLE IN PASADENA, CALIFORNIA

by Kevin Anderson

In light of how well Bing Crosby is doing today, it is hard to even contemplate his 20 foot fall from a stage at the Ambassador Auditorium March 3rd 1977. But I'll try to tell is like it was.

To begin with, I was probably the only Club Crosby member on hand for the black tie \$100 per ticket affair on that fateful night in Pasadena. How I got there is another story, but there I was, watching the video taping of Bing's gala celebration of his 50th year in show business, a show sponsored by "Kraft," a name so long associated with the legend we know today as Bing Crosby. This show was later aired on CBS-TV on March 20th but naturally it did not include the unbelievable tumble this 73 year old man took and still is around to talk about. Now for some details as I remember them.

As usual Bing was in fantastic form, loose as ashes, and clowning his way through an arduous 3-1/4 hours of great entertainment, never missing for a moment the chance to give it his all, when he was performing, and in addition proving to a very high (chic) class audience that when Bing sings the world listens. It was hard to believe what we the audience would see at the end of the show, a 20 foot tumble by this great man. To understand why this could happen, you must first of all visualize a stage divided from front to rear in three sections (see illustration)



Keeping this in mind, the show went from start to finish with a flawless performance by Bing, and as usual he ended the show with his customary 30-40 song pot-pourri, backed by Joey Bushkin's Quartette, and this is when it all happened. The director yelled cut--ok Bing to indicate the show had been completely video-taped. At that point, gracious as always, Bing thanked his audience for enduring him for 3-1/4 hours, mentioning in an aside that it wasn't too hard to take and that time had gone by rapidly. At this point the audience were giving Bing a well deserved standing ovation. During these few moments of great adoration that section of stage marked B (see illustration) had been lowered to bottom, leaving an abyss 50' wide 15' across and 20' deep directly behind Bing who now was alone on that tiny island of

stage marked C (see illustration) with this monstrous hole in back of him. As Bing continued to acknowledge the applause he slowly started to exit to his right. At this moment he either forgot about the stage being down or was blinded by a bank of six TV lights shining directly in his face. In any case he took the one step that was to catapult him into space and make him disappear before our very eyes. But God was good, for in falling head first, Bing reached and grabbed onto a piece of scenery, which broke apart, but it corrected his headlong plunge, enabling him to land on his bottom (he states this himself). At this point I might add the broken scenery fell into the audience hitting a gentleman on the head, causing him some minor head injuries. But how about Bing?

Well in an instant the audience went from a standing ovation to a thunderous silence. Then the hushed whispering, Bing fell, is he alright? Is he dead? I would venture to say most people would have believed him dead. I couldn't wait, tears coursing down my face. I rushed up to the stage and looked over and there to my surprise Bing was alive indeed, lying in a crumpled mass--sans toupee--bleeding from two lumps on his head, and grimacing in severe pain.

Needless to mention I was happy to see he was alive for after all where there is life there is hope. But I still realized he had just fallen 20 feet into that orchestra pit, and at 73 years of age that is a long way down. As a matter of fact, at 12 years of age it's a long way down.

One of the first to reach Bing's side was his beloved wife Kathryn who as you know is a registered nurse, and she was able to determine there and then that Bing had no major bones broken. Hard to believe dear friends, nevertheless further examinations by doctors proved her to be absolutely correct. In any case there were a few more people on the scene now, Leo Lynn, Bing's wonderful manager, and last but not least, the paramedics who ministered to the fallen Bing and placed him on a stretcher for his trip to a local hospital.

About this time I went to the back of the auditorium where with Lillian Murphy, Bing's secretary, and Nancy from his Beverly Hills office, we were listening to Mrs. Crosby tell how Bing had no broken arms, or legs, at which time the paramedics wheeled Bing past us to the waiting ambulance. They placed the stretcher into the ambulance, and then the worried Mrs. Crosby joined him aboard for the trip to the Huntington Memorial Hospital where he would undergo therapy to restore his bruised body. Bing was hoping to walk out under his own power from this hospital, but it was not to be. Weeks later he was transferred by private jet to the Peninsula Hospital near his home in Hillsborough. Then after more therapy, he did indeed walk out from that hospital, with the aid of a cane, and with a song on his lips for the waiting newspeople. Yes indeed! Here was the Bing we all know, happy go lucky, singing a few bars of "Oh! What a Beautiful Morning" with a few of his own typical improvised lines thrown in.

Now here it is August and the world knows Bing has been making a remarkable recovery, so much so that he may follow through with his plans for concerts in Hawaii, Tokyo, Australia and recording and TV shows in England.

Suffices to say at this point - I saw a miracle, and like Bing I too thank God for sparing his life on that night in Pasadena, so he can continue to bring to a troubled world the brand of entertainment which has made him so loved by all - a legend in his time.

* * * * *

A NOTE ON BING'S ACCIDENT by Jim Saukas

Recently our local newspaper carried an item which made reference to Bing Crosby and his fall. The article continued on to say that Dr. Frances Toussiant of Charleston, S.C. was in the audience that evening and had administered emergency first aid to Mr. Crosby. A telephone call to the lady doctor and what she had to say follows--- "Of all the people in show business, I must admit that I admire Bing Crosby the most! I was in California with my husband, and we had the good fortune to be able to attend his show. The show was delightful--his performance warm and nostalgic. After the show, Mr. Crosby was waving to the audience when he stepped back and disappeared from sight. We were near the front and realized almost immediately that he had fallen into the elevated stage area. I was one of the three doctors in the audience who made our way to the scene. When I arrived, Mr. Crosby was conscious, Kathryn & Mary Frances were at his side, Pearl Bailey and Bob Hope were there also. We administered emergency first aid and then Mr. Crosby was transported to a local hospital.

To have such a tragic, and what could have been fatal accident occur after such a happy concert left a deep impression upon me. How delightful it is to watch this gentleman perform and to know that he is able to do so without the use of drugs or alcohol. That is not the case for so many of today's entertainers."

* * * * *

Hospital Readies Room for Crosby

Harry Lillis "Bing" Crosby, 72, of Hillsborough, was expected to check into Peninsula Hospital today to continue recovery from injuries received three weeks ago in an accidental tumble from the stage.

Hospital authorities confirmed that they were preparing a private room for Crosby. He spent three weeks in Peninsula Hospital two years ago when he was recovering from a severe viral infection to the lungs.

Huntington Memorial Hospital in Pasadena had notified them that Crosby would be arriving today, they said.

Crosby's local physician Dr. Stanley Hanfling, said he had no comment to make at this time.

Peninsula Hospital aides said they had been told that Crosby's transfer would be handled by a Southern California air ambulance company.

At Pasadena, it was reported that Crosby's injuries were serious. He had

been planning to "walk out the hospital door."

But doctors discovered this week that "the old groaner" ruptured a spinal disc. He was to be flown by air ambulance today to a hospital closer to his home to await possible surgery.

Crosby was to leave Huntington Memorial Hospital about 1 p.m. today to be taken to Peninsula Hospital in Millbrae, closer to his home in Hillsborough.

Crosby was winding up a special show celebrating his 50th year in show business when he turned the wrong way on the stage and dropped 20 feet into an empty orchestra pit, clutching at a flimsy, curtain-type backdrop to break his fall.

San Mateo Times
March 25, 1977

At first, doctors said he had suffered only a minor scalp cut and bruised buttocks and would be released in a day or two.

But as the weeks went on, Crosby complained of persistent pain when he tried to walk. He was placed in traction from the hips down and underwent daily hot therapy baths.

His spirits remained high. He sang "Tiny Bubbles" in the hot bath, a hospital spokesman said, and celebrated St. Patrick's day with his nurses, who wore green for the occasion.

It was only Wednesday of this week that doctors conducted a myelogram, an X-ray photo taken after injecting a contrast material into his spine, that revealed the ruptured disc between the lumbar and sacrum in the singer's lower back.

The ruptured disc presses against a nerve, causing pain when Crosby puts weight on his spine by standing.

Crosby will have to decide eventually whether to undergo surgery or wait out a long period of convalescence with his pelvis in traction, a hospital spokesman said.

Physicians waited to conduct the myelogram, the spokesman said, because "you don't do a myelogram unless you have to — injecting any type of invasive material like that can cause problems."

Redwood City Tribune
March 14, 1977

A family view: the Crosbys

By MARY ANN SEAWELL
Tribune Writer

Bing Crosby, who suffered a 20-foot fall from a stage March 3, still is not walking, his wife Kathryn said Friday.

So far, all the medical tests have not indicated any broken bones or crushed vertebrae, she said, but one doctor told her that Crosby, 72, will not be out of pain for six months.

Mrs. Crosby was interviewed at the studios of KPIX-TV in San Francisco where she has a morning talk show. She was preparing to leave for Southern California to rejoin her husband, who is in Huntington Memorial Hospital in Pasadena. She is looking for a long-term care facility and hopes it will be at Peninsula Hospital in Burlingame — "right around the corner" from the Crosbys' Hillsborough home.

Crosby fell at the conclusion of his "50th Anniversary in Show Business" special which was being taped for later television broadcast. His wife and their three children, Harry, 18, Mary Francis, 17, and Nathaniel, 14, who had appeared in the show with him, rushed to his side.

Mrs. Crosby is a registered nurse and because of that, she said, she was able to "con" the admitting nurse into letting her stay with her husband.

"The nurse said, 'We'll report to you on his condition as soon as possible. Won't that be enough?' I said, as calmly as possible, 'No, it won't.' I understand their problem. Family members have a tendency to faint on the tile floor or to throw up."

Kathryn Crosby was a 23-year-old film starlet when she married Bing and she has continued her acting career throughout her 20-year marriage. She is scheduled to open April 5 in Dallas in a new comedy, "The Latest Mrs. Adams."

She was going to give up the play after her husband's accident but he told her that was silly. "Bing prefers in times of stress to continue with a normal life. Once when he was recovering from kidney stones he sent me to decorate our house in Mexico." That upset her so much, she said, that she wrote several checks that bounced "and they practically had a



KATHRYN CROSBY

Living
Today

warrant out for my arrest."

Also still on the calendar is the Kathryn Crosby Honda Civic Golf Classic, which will be held March 23-27 at Rancho Santa Fe near San Diego. Bing has not offered any advice, she said, because he has a terrible time with his own golf tournament, held every winter at Pebble Beach.

Trouble with the Crosby Clambake?

"You have to tell dear friends they can't play because they need new blood in the tournament." As one solution to this, she said, old friends like Phil Harris and Ed Crowley have been made social directors.

Some performers find regular television work a grind but Mrs. Crosby calls her Monday through Friday show "such great fun. It's like having friends at home but I don't even have to make the coffee."

"There is magic in watching children play because you never know what they're going to do. The same thing happens on live TV. The guests do all kinds of marvelous things."

The Crosby youngsters also are continuing with their lives. Harry, whom his mother describes as "gifted musically," is studying piano and guitar at the California Institute of Fine Arts and wants to write music and conduct.

Mary Frances is studying with the American Conservatory Theater (ACT) in San Francisco. "She works from 7:30 to midnight and comes home pale, exhausted and thrilled with it all," said Mrs. Crosby. "Bill Ball (general director of ACT) has been wonderful to accept her and to overlook the natural immaturity of a child of 17."

Mary Frances spent a year at her mother's alma mater, the University of Texas. Although she was allowed to take only one acting class, she audited several more drama courses and would not go to English or Spanish, Mrs. Crosby noted with mild exasperation. "But she's a voracious reader, so I don't worry about her growing up to be an idiot."

Nathaniel is a one-handicap golfer, "so you know which way he's going." He would like to combine careers as a golfer and a history teacher.

Asked if she worries about her children heading for the notoriously insecure entertainment industry, Kathryn Crosby replied, "Life is a roller coaster, don't you think? It's wonderful to have children who want something so much and are willing to work to achieve it. And I think they have the equipment to make a measure of success possible."



TYPICAL CROSBY GOLF WEATHER

(AP Laserphoto)

Kathy Crosby, sponsor of the Kathryn Crosby Golf Classic being held this weekend at the Whispering Palms Country Club in Rancho Santa Fe, Calif., runs into heavy rain and hail as she checks the

scoreboard during second round play Friday. Kathy's husband Bing's annual golf tournament on the Monterey Peninsula is renowned for being held in weather like this.

Bing Crosby Arrives At Peninsula Hospital

Bing Crosby is resting at Peninsula Hospital in Burlingame today.

Crosby, 72, of Hillsborough, was brought to the hospital from Pasadena Friday.

The singer suffered a back injury three weeks ago during the taping of a television show in Southern California.

Crosby has a private room at Peninsula. He is being treated for a ruptured disc.

A spokesman for the hospital said it was not known whether Crosby will have to undergo surgery to correct the problem.

Crosby left Huntington Memorial Hospital in Pasadena on a stretcher. He was wearing a sporty hat.

Asked how he felt, he responded, "Fine, thank you." Still, he appeared pale and drawn.



(AP Laserphoto)

RETURNING TO PENINSULA

Entertainer Bing Crosby leaves Pasadena in a stretcher for the flight to San Francisco Interna-

tional Airport. He was admitted to Peninsula Hospital for treatment of a ruptured disc.

When he arrived at Peninsula, he was whisked through a side entrance to avoid a clutch of reporters and photographers.

Crosby was hurt March 3 when he fell 20 feet off a stage at the conclusion of the TV show taping.

At first, doctors believed he was suffering from only minor bruises.

But he complained of persistent

pain when he tried to walk. A test showed he had a ruptured disc.

Crosby has undergone treatment at Peninsula on other occasions in the past.

The last time was in 1974 when he had an abscess removed from his lung.

His doctors at that time said a rare African bacteria may have caused the affliction.

Bing Goes Home Singing

By Michael Grieg

Bing Crosby, recovering from a ruptured disc suffered in a 20-foot fall from a stage early last month, walked out of a Burlingame hospital yesterday with a song on his lips.

Although he had to use a cane, the 72-year-old singer was in good spirits and good voice as he greeted a waiting throng of reporters and photographers at Peninsula Hospital.

"O, what a beautiful morning... O, what a beautiful day!" sang Crosby who was accompanied by his wife, Kathryn, for the 10:30 a.m. drive home to Hillsborough.

The veteran entertainer, an inveterate golfer, is usually tan and hearty. He was pale yesterday from weeks in the hospital.

"I'll be back on course in a while to make a few chip shots," said Crosby, who wore a crumpled golf hat and a rumpled sweater.

Crosby damaged a spinal disc when he toppled into an orchestra pit March 5 after taping a television show in Pasadena. The benefit performance marked his 50th year in show business.

He was transferred to a \$100-a-day private room at the Peninsula hospital on March 22. There, under the supervision of a team of physicians, he underwent a regimen of twice-a-day physical therapy and whirlpool baths.

"He's been fine and cheerful during his stay here," said George

A. McQueen, a hospital spokesman. "An excellent patient."

And he added to the waiting press: "But don't crowd him, don't bump him. We don't want him to fall again..."

A reporter asked the crooner if he would do an encore of his parting song for the cameras.

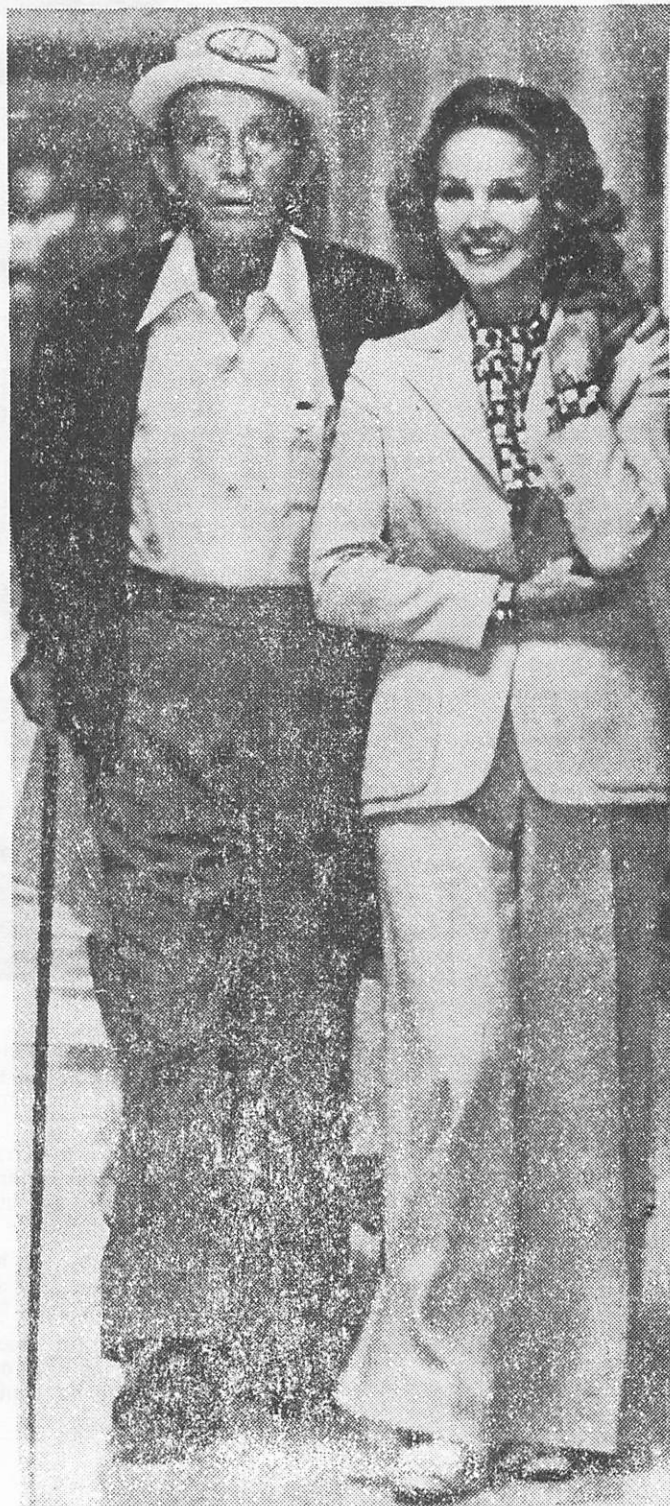
Crosby leaned on his cane obligingly.

"O, what a beautiful morning," he warbled. "O, what a beautiful day..."

Then, departing, without missing a beat, he added: "Now if you'll please excuse me, I think that I'll be on my way!"

Crosby's physicians said their patient would continue exercise and hot baths at home to strengthen the damaged disc.

Bing Crosby used a cane as he left Peninsula Hospital with his wife, Kathryn, a month after his fall during the taping of a TV show



AP Wirephoto

BING TALKS TO CLUB CROSBY

The following is an edited version of Bing's taped response to Club Crosby's questions. Bill Osborn, Priscilla Koernig, Larry Gunn and myself (Pat Sullivan) participated in the taping, but the questions or variations thereof reflect those most repeatedly mentioned in letters from members who wanted to participate in the interview.

Bill: Bing, have you fully recovered from your recent accident or are there still any complications?

Bing: Regarding my accident and convalescence, it was a ruptured disc, complicated with other contusions. The disc is affecting the sciatica nerve which causes some numbness and cramps in the left leg, but the pain is subsiding, if somewhat slowly. It is definitely on the mend. I'm playing nine or ten holes of golf a day, just using the short clubs. I think in another month or so I'll be in pretty good shape. You never do fully recover from these things without an operation, but the operation is seldom successful and it's a very tricky procedure. My doctor tells me it's not going to be necessary, but I will have to learn to live with some discomfort.

Bill: Bing, are there any late developments on when "Road to Tomorrow" may go into production? The last I heard things were pretty much set except the script was being held up to include some of those new outrageous bits of humor.

Bing: Nothing is really definite on the project "Road to Tomorrow." One or two treatments of scripts have been developed but none is really satisfactory. Bob Hope called me just the other night and said he had a new idea which was being put together by Mel Shavelson. Shavelson has a pretty good track record in radio, movies and television, so we'll see what he comes up with, but there is really nothing new besides what you've already been told about the project.

Bill: Here's a question, Bing, that I know all of us collectors will be very interested in hearing about. It's a twopart question. First--do you have any new recording sessions lined up and, if so, what type of material will be used? Secondly--I heard, although still in the talking stage, that there was a possibility of your doing a jazz oriented LP with musical backing by Mr. Joe Venuti. Would you care to fill us in on this?

Bing: Yes, I have a new recording session to do as soon as I get to England. In fact, I've signed a contract with an outfit called Polydor for a couple of albums a year. I have an album which has been finished and is now being mixed. It's called "Beautiful Memories," I think, something like that. In fact, that's the title of one of the songs in it. They're mostly new songs. The album they're talking about in England, the new one, is to be based on the seasons--three songs about Spring, three about Summer, three about Fall, three about Winter--twelve songs, double sided album. I don't know anything about a jazz-oriented album with Joe Venuti. I know Joe very well, of course. I've known him for many, many years. I have a great admiration for his talent. Even more than

that, he's a very funny man to be with. But, I don't know anything about any recording projects. I did do a record called "Don't Get Around Much Anymore." It's an Ellington tribute, and the album is to be sold for cancer relief, I believe. A lot of different singers all take a couple of choruses of some one of his songs.

(Editor's comment: Les Gaylor writes that Bing has not signed an exclusive contract with Polydor at this time because he wants to reserve the right to record for other companies. The question about Joe Venuti was prompted by a telephone call between Ken Barnes & Priscilla Koernig when Ken was in the Bay Area. Ken elicited club comments about possible future Crosby LPs & suggested Joe as a possible partner. Joe is mentioned more than any other as a suggestion from Club Crosby members and is my own top favorite for a Crosby pairing. Others mentioned are Phil Harris, Joey Bushkin, Mills Bros., Rosemary Clooney, Bob Hope, Ella Fitzgerald, Dinah Shore, Mary Martin & Gene Autry. A followup letter from Bing regarding the Ellington album indicated that it will be available from Concord Jazz, Inc., P.O. Box 845, Concord, Ca. 94522)

Bill: All of us have our favorite Crosby movie. I read many years ago that you had picked "We're Not Dressing," mainly because everything was so leisurely and no scenes caused you to have to dress up. More recently I heard that you now pick "High Society," mainly because of the stellar cast that appeared therein. Many of them were personal friends of yours or at least artists that you greatly admired. Any change now in your pick of your all time Crosby movie?

Bing: About my favorite movie, I think "High Society" would have to be the favorite. It was such fun and was done in a classy studio with wonderful sets, a leisurely pace, a good director and, of course, a cast of friends and people whom I admire very much. So, I suppose that you'd have to say that was my favorite picture. I like most all of the pictures. There's two or three that I'm ashamed of, some of the others were just run of the mill, but "High Society" would have to be the one I enjoyed more than any other. It's the one that seemed to arouse more favorable comment than any other except possibly "Going My Way."

Bill: And this may be just rumor but word is around that the original transcriptions of the Old Gold, Chesterfield, Woodbury and early Kraft Music Hall shows have come to light and there is a possibility of recordings being issued from these. How wonderful it would be if this were true as some of the greatest popular songs of all time came out in that era. Have you heard anything about this rumor, Bing?

Bing: I don't know a thing about transcriptions. I've heard that they're around. I don't know where they come from. I have some, I suppose--a scattered few. But, as you say, there were some great songs in that era and in those shows, and some great singers and orchestras and musicians too.

Priscilla: Bing, one of our members is interested in hearing your recollections of Al Jolson. Also, could you expand on this to tell us which performer was the most fun to work with and which one the most exacting? Is there any artist you would like to have worked with but never had the chance?

Bing: Al Jolson has always been my favorite performer. I saw him

work when I was just a young boy in Spokane. In fact, I worked as a teenager backstage assisting in the copy department at the Orpheum Theatre in Spokane--called the Auditorium Theatre, I believe. He came through there once a year with one of his Broadway hits like "Bombo," "Sinbad the Sailor"--Oh, I can't think of the titles of the others. He was an electrifying performer. He just took over the whole stage and made a tremendous impression on an audience. He had the ability to excite an audience with his movement, the way he sang, the songs he sang, his delivery--I consider him one of the all-time greats. The fellow who's the most fun to work with, of course, is Hope, although I've had great times with Phil Harris when we worked in a picture, and also I had a lot of fun with Grace Kelly in a couple of pictures we made. All pictures were fun. I can't think of any that really weren't fun. I can't think of any directors that weren't pleasant to work with --some of them I was tremendously fond of--all of them I got along with very good. There are lots of people I wish I could have worked with--thousands of them, literally--Gene Kelly, I'd like to have made a picture with Garland. In fact, any of them you could name at any big studio I'd like to have worked with, but there were only so many opportunities.

Priscilla: Did you have a lot to say about the choice of songs you recorded? On many interviews we've heard you list favorite songs, but can you recall any that you particularly disliked or didn't want to record?

Bing: Yes, I have to okay every song that I record. Some of them I suggest myself. Sometimes they submit 20-24 songs and we take 12 out of that. No, I can't think of any songs that I've particularly disliked. Some I've made that I wasn't exactly crazy about, and some of those turned out well too. Nobody can pick songs consistently. If they think they can, they're kidding themselves. You never know what's going to be a hit--I don't--never did know.

Priscilla: Now a question about the blowup records. The surprising thing about these records is that so many are in themselves so artful and so clever. Were any of them deliberately concocted as a practical joke for a studio party or some such thing?

Bing: No, none of the blowups were staged. Many times after we finished a session the band would stick around and we'd clown around and do some parodies and some phony commercial records. But the blowups you speak of were done on recording sessions and, if the blowup happened to be funny, they'd just print it and go on and make it the way it was supposed to have been made. We did a lot of records for studio parties, tributes, things like that that were never released. Then I recorded parodies, medleys of practically every safari I've been on and some of the fishing trips also.

Priscilla: We know you've done it successfully but are you really in favor of recording to an accompaniment which was done at another time & place? We know it was done for some of the songs to be released on the upcoming "Seasons" album. We've heard this will be released in conjunction with a new contract with Polydor Records. Is the Polydor contract set?

Bing: No, I don't like to record to a track. I'd rather record with a live orchestra. It's very hard with a track. You never

have the opportunity to set the tempo, and you're locked into the tempo that's recorded by the orchestra before you get to the song itself. I don't know how it can be avoided though when you use an English orchestra, but I think the "Seasons" album is to be done in England and done with a live orchestra. I guess the "Seasons" is with Polydor. The Polydor contract seems to be set except they want an exclusive, and I'd like to have the opportunity to do at least one outside album. I'm thinking about another album with British Decca or maybe one country-western album to be made in Nashville.

Priscilla: The most frequent question about recent LPs concern an album supposedly recorded while you were under contract to Reprise entitled "Bing, Dino & Dixie." Although never issued, one of the Reprise jackets actually advertised it, listing its number as Reprise 6127. Can you recall if tracks were ever cut for this album?

Bing: I've no recollection whatsoever of a Reprise album called "Bing, Dino and Dixie." It was probably a promotion for a record that was going to be made and then never made. It could have been made but I honestly don't recall it. But that doesn't mean that it wasn't made.

(Editor's comment: Richard Pearson of Arlington, Va. writes that the Dean Martin Association of Britain states that the Reprise album "Bing, Dino 'n Dixie" was not issued in the US or Britain but, as far as they know, it was issued in a number of other countries under another title, so the mystery goes on)

Priscilla: As a followup to one of Bill's questions--do you have any knowledge that any of the 1931-1935 radio shows exist amongst your friends or associates of that period? One of our major US collectors, Jack Souther, has tried tracking them down for over 30 years but has uncovered only bits & pieces of the material. NBC & CBS state that none of this material remains in their archives. Any light you can shed on this important topic would interest us greatly.

Bing: I'm sure I have everything I've ever recorded on record, but I don't know what we've got in the way of radio shows or television shows. You say that Jack Souther has been tracking them down without success. Well, I'm sure that Lillian (Lillian Murphy, Bing's secretary) can put him in touch with some people in England who have everything--at least they claim they do.

(Editor's comment: Bing seems to have a singular lack of interest in the survival of the radio material from the 30s & still seems to think that there are British collectors who have the material. Douglas Laing of Ontario, Canada writes that he has traced the Old Gold broadcasts to the P. Lorillard Co. of New York where they are stored in a warehouse. I've tried contacting the company without success. How about you New Yorkers pursuing this lead?)

Larry: There's a street called "Bing's Street" in San Carlos and, to my knowledge, it was named in your honor. A few years back--I'm not sure of the date--but I thought I remember reading that you had been to the dedication. The street is located off of Industrial Way and it runs all the way from Industrial Way to Old County Road.

Bing: Regarding "Bing Street" in San Carlos, I know nothing whatsoever about this. This is the first time I've ever heard of it. I don't spend a lot of time in San Carlos--go out there once in a while to the Circle Star Theatre or to the airport if I charter a plane. Someday I'll have to go out there and take a look.

(Editor's comment: Richard Pearson of Arlington, Va. sends a picture of himself in front of the Bing Crosby Stadium in Front Royal, Va. which is located on Crosby Road. Anyone want to take up the task of researching places named or dedicated to Bing?)

Larry: My next question, Bing, is about alternate takes. What are your feelings about them. Do you think its okay for the record companies to issue the alternate takes? Can you tell us who decided which take would be issued when alternate takes were recorded? Were you able to indicate your preference for a particular take?

Bing: I have nothing to do with the takes. I recommend takes at the end of a session. We may have three or four takes, and I just tell the producer to use the one he likes best and take portions out of all four takes if there are four takes made and make up a composite which will be good in all respects. They might ask me once in a while which take I like best, but not very often.

Pat: I think all of us who saw the concerts last year were captivated by your youthful family and your obvious delight in them. Your three handsome young people all seem to be distinct individuals, each with their own interests & goals. Can you tell us something of their current activities? How about their personalities--which one is most like you in temperament & which one most like Kathryn?

Bing: The children like working very much, although Nathaniel doesn't care for it greatly. When he gets into it, he likes it and enjoys himself. In England he developed into quite a comedian. We had one routine we did with him and he kept expanding on it every night till it got to be about a ten minute dialogue. Course, the band broke up every night and the audience didn't know what he was talking about, but they liked him. His current activity is golf, almost exclusively. And he has a young lady he's stuck on, and he likes records--plays a lot of records. He's very interested in business--he's got a few shares in some stock and he follows the stock market--but golf is the big thing. He just won the club championship--a 36 hole final--and he was even par for the last 25 holes of the match which is pretty good. And he's won the junior championship over in Hayward and he's qualified for the World Junior Championship and he's got quite a few cups already. He won a cup down in Guadalajara and San Isador in a Pro-Am, and he got a couple of second place cups, one in Holland and one in Germany for Pro-Ams.

Personalities are quite different. Harry is very serious--has many, many interests--probably too many to really take care of them all well, but he just can't sit around and do nothing. He's got to be involved in something all the time. I suppose Nathaniel's temperament is more like mine. He's very placid--has a certain serenity--doesn't seem to bother about things or

get upset. Mary Frances is a good deal like her mother. Harry is more like his mother than he is like me. I guess that would be the best way to describe them and their comparative temperaments.

Pat: Sports have played an enormously important role in your life, Bing. Do you anticipate being able to resume golf? Do you still engage in any other sports as a participant and which of the many you've followed as a spectator or owner all your life--horses, baseball, etc.--are still forefront in interest?

Bing: Yes, I'll play some more golf. I'm playing now with the long irons. I haven't played any wood shots yet. The doctors tell me that if I do wrench the back again I'll be right back where I started. So, I'm just taking it easy--getting most of the benefit from the walk. You walk 18 holes--you've covered about 4-4- $\frac{1}{2}$ miles. You do that every day, it's pretty good exercise, and they tell me pretty good therapy. I don't participate in any other sports. Of course, I'm a spectator at the race track and all the other major league baseball, professional football, all the good college games, hockey once in a while--and the sports page is a big item every morning for me--I couldn't do without it really.

Pat: Our friends in Australia will be eager to learn if the long hoped for visit to their country will take place this year, health permitting. As you know, some of your staunchest supporters reside down under; yet, you've never visited Australia.

Bing: Yes, there's a plan to go to Australia, but it's a long way and I don't know what we could do about getting the children out of school that long. It's too tough now. They're active in other things. Mary Frances goes back to A.C.T. after twenty weeks with her mother in the play in the east, and she's very serious about what she does down there--doesn't like to take time off for jaunts. Trips have to be done in the summer, and that's not a very good time to be in Australia. If we go at all, we'll go in November and we won't take the children. You're quite right--I do get a lot of nice mail from Australia, and I like the Australian people very much. They have some good theatres there and they tell me that the audiences are most responsive.

Pat: Bing, my final question has to do with Club Crosby. What do you think the role of a fan club or collector's club should be? A recent TV program showed a small segment from the Edsel Show without sound, explaining regrettably that the sound portion had been lost. Anyone who collects your records & shows has the Edsel Show preserved on tape--yet a major network has managed to lose the audio portion of a show whose vintage is only 20 years old. Do you think preservation of material is a major role of a collector's club? Any other ideas on this subject?

Bing: Regarding the function of the club, I think what you & Priscilla & the others do fulfills the functions adequately. I know it's very important to any artist to have supporters who are interested in what they've done. Surely the preservation of all the material would be a very worthwhile project, and if anybody wants to undertake it, the office, I'm sure, would back the effort. Everything you do is appreciated, even though you don't hear from us as often as you might like. I hope what I've supplied here is suitable and useful. Warmest regards to you all.

* * * * *

(In addition to Priscilla, Bill and Larry, special thanks to Vern Wesley Taylor, Herb Bootman, Jack Souther, Hobie Wilson, Graham Reade, Christina Gibb and Frank McAllister. And, most importantly, thanks to Bing who took the time to talk to Club Crosby in such a personal way.)

* * * * *

The Controversial Whiteman Medley

A rather obscure RCA-Victor Program Transcription has come into my possession recently which I think will put to rest the controversy over the authenticity of the Whiteman Medley as a genuine Crosby recording. It is a one-sided, gold labeled record which plays at 33 rpm and is numbered L-16008. The record label reads "Dance Music From 'Hot-Cha' and 'Face The Music'" by "Paul Whiteman And His Orchestra with vocal refrain". The record contains various selections both vocal and instrumental from these Broadway shows, two of which are of particular interest. The first song entitled "Say" features an unnamed vocalist doing a very stylized imitation of Bing Crosby--cry and all! But, it is definitely not Bing himself. This is interesting in itself, especially on a Whiteman record, but the real topper is the second song entitled "I Say It's Spinach" which features a vocal refrain by a trio with a piano imitating the Rhythm Boys, just like on the Whiteman Medley record. The various members of this unbilled trio take solo singing and talking spots on this song which definitely identifies them as not being the original Paul Whiteman Rhythm Boys. However, their vocalizing style on this song is identical to that done on the Whiteman Medley. You would have to conclude also that this "Hot-Cha/Face The Music" medley was recorded in 1932, the same year as the Whiteman Medley knowing that Bing made his very rare "Face The Music" record in March of 1932, also. I hope that this information I have come across finally proves that Bing and the original Paul Whiteman Rhythm Boys did not take part in the Whiteman Medley recording. I must conclude that this recording was done by a trio imitating the Rhythm Boys' style. I would be interested to know if any other members of the Club Crosby have any additional information on this recording that either confirms or disproves the conclusions I have reached about it.

Mark Scrimger
Farmington, Michigan



San Francisco Chronicle

MARCH 20-26, 1977

BING CROSBY

IN 'BING! . . . A 50TH ANNIVERSARY GALA'

Television Reviews

BING ... A 50th ANNIVERSARY GALA

With Bing Crosby, Bob Hope, Paul Anka, Pearl Bailey, Joe Bushkin, Rosemary Clooney, Kathryn Crosby, Harry Crosby, Mary Frances Crosby, Nathaniel Crosby, Sandy Duncan, The Mills Brothers, Donald O'Connor, Martha Raye, Debbie Reynolds, Anson Williams, Bette Midler

Supplier: Konigsberg Co.

Exec Producer: Frank Konigsberg

Producer-director: Marty Pasetta

Writer: Buz Kohan

90 Mins., Sun. (20), 9 p.m.

Kraft Foods (JWT)

CBS-TV

There is probably no one more deserving of having his 50th show biz anni celebrated on tv than Bing Crosby. He was a staple during the golden age of radio and a regular "special" performer through most of the tv years. He is the last word in household words. The pity is that CBS, for which most of his work was done over the years, couldn't have come up with a better show to cap his half-century.

The problem wasn't with the guests, nor with the production (staged before an appreciative "invited black-tie" audience). The trouble started after a glib but polished intro by Crosby's old "Road" mate Bob Hope and an "Of Bing We Sing" rouser with Hope, Sandy Duncan, Martha Raye, Anson Williams, Debbie Reynolds and Donald O'Connor. The producers felt it necessary to intro Bette Midler as a singing usherette. She came up to spread coyness and clumsy cavorting on stage with Crosby and the Mills Brothers. Her singing was fine, but her antics hit a sour note in the proceedings. It was difficult to find a reason for her presence. With few tv credits in her past, she can hardly be well enough known (outside of New York and Los Angeles to bag much of a general audience. Certainly, she doesn't have the major star credentials to justify the on-stage treatment she got on the show.

Pearl Bailey, too, was introed from the audience and much time was consumed in banter that wasn't particularly funny before she got on stage for her Crosby duet. Far better was the more normal intros for the Mills Brothers and Joe Bushkin, who performed up to their high standards.

But the occasion was Crosby, and the audience got what it tuned in for in most numbers. If the singer has lost a little off his fast ball in repartee, and if he seemed to limit his singing throughout, the deft touch

with a tune and a lyric remained. No one has ever had a surer grasp of popular music than Crosby and, in a 30-second bit with Paul Anka, he showed that he could handle today's musical idiom if he'd a mind to.

He did one number with wife Kathryn that went well. But he might be better advised to leave the kids home next time or let them watch from the audience. —Fob.

WITH:
PAUL ANKA
PEARL BAILEY
JOE BUSHKIN QUARTET
ROSEMARY CLOONEY
HARRY CROSBY
KATHRYN CROSBY
MARY FRANCES CROSBY
NATHANIEL CROSBY
SANDY DUNCAN
THE MILLS BROTHERS
DONALD O'CONNOR
MARTHA RAYE
DEBBIE REYNOLDS
ANSON WILLIAMS
& "THE DYVINE MISS M."—
BETTE MIDLER

9-10:30 PM
CBS 5, 10,
12

STAY TUNED FOR
A SPECIAL PREVIEW
OF A NEW
COMEDY SERIES.

Round the town

Bing Crosby marks a milestone in the entertainment industry, and he is joined in that tv'd special by friend Bob Hope, the two of them offering us a little soft - shoe shuffle and a lot of song in the course of that evening;

Bette Davis is given singular honor by the cinematic arts, and she is flanked by her contemporaries in a lively, fun - filled program of witty recollections, sharp stories, and more fast shuffling.

Together, these Crosby and Davis shows present the brightest, most viewed items on the tube since "Roots."

The fascinating thing about both programs is that they featured performers who "reached their peak" 20 or 30 years ago. The amazing thing is that not one of them is under 65 and ... in the case of Bing and Bob ... will never see 70 again.

So what's with this Geritol set? What keeps Bing and Bob and Bette and all those turn - of - the - century babes still bouncing along ... 30 - 40 - 50 years after they first set foot on stage, first uttered a word beyond the foot lights?

Of much more concern to the entertainment industry — What do we do for nostalgia after the Crosbys and the Hopes and all those other scintillating septuagenarians have finally fled this earth? It presents the moguls of movieland with quite a problem.

When Jack Benny was summoned out of retirement to co - star in a major cinematic production, there were some who wondered — "But will Jack's advanced age permit such a demanding role?" As it turned out, Jack never lived to find out! He was one seventy - year - old who couldn't quite make that last curtain call.

So what did Hollywood do? They drafted another star, five years Jack Benny's senior, and the result is history ... George Burns went on to win an Academy Award for his performance in "The Sunshine Boys."

Are the entertainers of our yesteryears any better than the contemporary crop of performers? We will never answer that one ... but I guarantee you the Class of 1930 has a helluva lot better chance of seeing 1980 than do any of today's "bright new stars."

It's sad, when you think about it. The "Beatles" survived for less than ten years as a group before they collapsed, as a team and as individuals.

The rock stars that had young admirers following them by the hundreds of thousands into open - air theaters, soon had them parading to the grave in tribute to "the sudden and tragic end of this beautiful person."

Beautiful, maybe; enduring, never. They're about as permanent as a quick fix. You could get better insurance odds on the life span of a fly. Most of them don't even make the bubble gum Card of Fame before they're already out of print, and out of sight. Literally.

Those of us who saved our biggest entertainment cheers for Jimmy Cagney, Perry Como, Walter Pigeon, can still enjoy the warmth of their presence, a generation later; and even after they're gone, the re - runs of their hundred performances will be played again and again. Their legacy is a treasure house of laughs, songs, the spark to light anew the warm fire of our memory.

But who is there for this generation of theater buffs to store away for future happiness? What bright new performer of the 60's will be around in the year 2000 to accept the standing ovation of a loving, remembering audience?

I'm not certain of the role entertainers play in our lives ... but the shrinks and the counselors have always agreed humankind is in need of a good laugh, or a thoughtful tear. They gave us a lot of both ... Al Jolson, Fibber McGee and Molly, Fred Allen. You can still catch any one of them on the radio, part of today's "nostalgia revival."

At least they left us something worth reviving. The music of George Gershwin had quality 40 years ago; it will lose none of that quality 40 years hence. After they've forgotten about our wars, our air pollution, our Watergates, tomorrow's historians will record that the legacy of America in the first half of this century was its tremendous ability to entertain.

I was thinking about that, watching Bing and Bob and Bette do their timeless thing. It was a great moment, and a sad one. Who is there left in the entertainment world to keep our children laughing, 30 years from now?

— by john edmands

Bing-o!:

"Bing!," that 90-minute celebration of Bing Crosby's 50 years in the entertainment business that C.B.S. is presenting at 9 p.m. tomorrow on Channel 7, turns out to be a thoroughly entertaining show, plenty of music, some nice comic bits and not too many guest stars (and those who are used, used wisely).

Since Bing singing is what people really want to hear, writer Buz Kohan and producer-director Marty Pasetta (who generally does these biggies) have not tried to add skits or extraneous stuff that have nothing to do with music. Pearl Bailey, Bette Midler, both of whom are very funny, and several members of the Crosby clan help out but they never get in the way. Mrs. Crosby is a classy lady doing a couple of turns with her husband and son Harry seems like a chip off the old pitch pipe when he joins dad to do a rousing rendition of "Ten Ten Tennessee." (Mary Frances, on the other hand, might be well-advised to look for work in a field other than music.)

Bob Hope was a "must" guest, of course, and his funny insults and his reminiscences about the old Hope-Crosby "Road" pictures contribute to the general success, as do a number of still photographs that illustrate the lengthy and successful Crosby career.

But mostly it's music, mainly a lot of great standards and tunes that Crosby has been associated with (and aren't they the same?) and the beauty part is that Crosby sounds just as great as ever, whether singing with a huge studio orchestra conducted by Nick Perito or, even better, working with that fine jazz pianist, Joe Bushkin, and his group.

"Bing!," like the man himself, is a lovely, graceful show and I heartily recommend it to anyone seeking a very special special.

Seattle Times
March 19, 1977

To Tell the Truth: Can Candor Make It on the Tube?

By DON FREEMAN

If the Age of Candor didn't begin with Morley Safer's undeniably personal inquiry of Betty Ford, a year or two ago, then it was certainly given a good shove in that direction.

"If your daughter came to you one day," Safer asked in a voice of innocence, "and said she was having an affair, what would you do?"

I remember watching that interview, on "60 Minutes," and wondering, first, why it was the usually ingratiating Mr. Safer instead of the tart-tongued Mike Wallace who was asking such a blunt, trendy-kicky question.

And, second, why Betty Ford didn't say in response to Safer: "It's none of your business, friend. And close the door when you leave."

The Age of Candor probably reached its full flower — or am I being optimistic? — when Barbara Walters asked Jimmy Carter, then the President-elect, and Rosalynn Carter about their sleeping arrangements in the White House.

"Separate bedrooms?" she asked.

Absolutely not was the answer. And Jimmy Carter smiled, but there was no humor in his eyes.

And, recently on her ABC special, Walters conducted interviews in their respective homes with Bob Hope, Bing Crosby and Redd Foxx. And with Bing, looking well but still recuperating from that terrible spill he took last March, the questions gnawed close to the bone.



Barbara asked Bing some touchy questions and the singer didn't flinch: 'no' to sex, 'yes' to legal grass

After a discussion of Bing's first marriage and how his first four sons were reared ('I must have left something undone'), Barbara said: "You've got a young family, teen-agers. There's a lot of difference in the morals today. How do you feel about young people living together?"

"Without being married?" Bing said.

"Yes."

"I think it's wrong."

"Well," Barbara said, "suppose one of your sons came home and said, 'Dad, I've got this girl. We've

been staying together or living together. Would you mind if we shared a room in the house?'"

Bing was incredulous. "In OUR house?" he said. Then he emitted a wry chuckle. "No chance."

"But," she persisted, "it happens in other families."

"Well, it wouldn't happen in my family," Bing said. "I mean, if one of them did that, I wouldn't speak to them ever again."

Now it was Walters' turn to be incredulous.

"Ever again?" she repeated. Then she rephrased her original question, possibly to give Crosby, on reflection, another way to go. But Bing's reaction to that hypothetical situation remained unaltered and he summed up what it would be in a phrase.

"Aloha," said Bing, "on the steel guitar."

Later, he was subject to what connoisseurs call the Safer-Ford ploy, to wit: "What would you do if your daughter, Mary Frances, now 17, came to you at

19 or 20 and said, 'Dad, I'm having an affair. Somebody I care about...'"

Bing shook his head. The game was getting rough. "I'd have to say, 'Take your things to where you're having your affair.'"

"And you wouldn't talk to her or see her?"

"No," said Bing, the blue eyes now as hard as steel.

"This daughter whom you adore," Barbara said. "Wheew!"

"Well, that's the way I was raised," Bing said. "I don't know any other mode of conduct or morals."

Then Bing replied to a Walters question about marijuana, expressing the belief that the stuff be legalized. If this might strike some as perhaps contradictory in view of his other moral considerations, the interview did offer a revealing glimpse of character from a man given, as a rule, to flip understatement. Altogether, a fascinating session.

Copley News Service

★ ★ ★

HOW GREAT the groaner: Bing Crosby, scheduled to leave Peninsula Hosp. Monday, was so exhausted by a last-minute barrage of X-rays that he postponed his trip home till yesterday. On Sunday, he found himself in therapy next to Joan Celle, a cocktail waitress at Westlake Joe's, who was there because a friend hugged her so hard he dislocated her shoulder. "Would you sing me a song?" inquired Joan shyly, at which Bing shrugged "Sure," cleared his throat and crooned, "Oh what a beautiful morning, oh what a beautiful day; I've got a pain in my fanny, when will it all go awaaaaay?" ... Bing's wife, Kathryn, and their sensational 17-year-old, Mary Frances, are off for six weeks in Dallas, where they'll star in a play, "The Latest Mrs. Adams," so I guess you can wager that Kathryn is through as KPIX's morning interviewer ... Meanwhile, KRON, desperate for a Big Name, has invited Harry Reasoner to leave Barbara Walters and become S.F.'s highest-paid anchorman. So far, no reply.

★ ★ ★

"alters-- 'Oh, if you were writing a book and it said --- Bing Crosby --- and then you had to do a couple of lines afterwards to describe this guy in show business, what would you say?'"



Crosby-- "I'd say he sang a fair song in tune most of the time that he could read lines pretty good had a good sense of comedy timing fair vocabulary not a bad fellow all around that's about it."

Pat Steger
S.F. Chronicle
June 3, 1977

PERSON-TO-PERSON: When the Barbara Walters-Bing Crosby interview was filmed for TV (it was shown Tuesday), she brought her mother along with her. Barbara and her crew (without mother) spent 36 hours filming the 15 minute-plus segment — as Bing's man, Alan Fisher, said, "You would have thought it was going to be another 'Gone With the Wind.'"

Bing, who is currently in Guadalajara, will be returning to Hillsborough next week to attend the graduation of his grandson, Stephen Crosby, from Santa Clara. Stephen, the son of Gary and Barbara Crosby, hopes to go on to law school. Another of Bing's sons from his first marriage, Lindsay, with his wife, Susan, will also be here for the event, and they are all staying at the Hillsborough manse.

"GOING BING'S WAY"---UNDER WESTERN SKIES TO GONZAGA & POSTERITY

by Carmel Gene Gallegos

I - THIS ROAD LEADS TO RAINBOWVILLE

Bing's 50th anniversary in show business and the recording industry certainly must give the Club Crosby members and Bing's worldwide admirers glorious memories of his career, as well as bring grateful memories to our Bing himself. To this writer also the Crosby anniversary seems to have been a small personal milestone, a really joyful year of heart-filled listening, especially because of a newly-found "membership"--in the wonderful Club Crosby so near to Bing and in the "family" of his own library. If I may be allowed to paraphrase, Bing's anniversary is the high-point of this collector's own, unusual way or "road" to Bing, his alma-mater, and Crosby Library.

How did this road start, it is asked. ---- Away back, my own very earliest recollection of Bing (and Gonzaga) is that of Bing on the Kraft Music Hall in the late 1930's, with his crooning at its best, and with announcer Ken Carpenter often calling him "Doctor Crosby" after Gonzaga had conferred an honorary Doctor of Music on him in 1937. Bing also "spealed out" the collegiate or Webster dictionary in those earlier days, yet by not being perfect with the song lyrics as composed, he had an additional mark of distinction and endearment. I myself still remember and wish a Club Crosby member could send me a cassette copy of Bing singing "The Woodpecker Song" in 1940 in which he sang: "a tree so shady" instead of a "tree that's shady." My good mother just loved Bing in that one.

I would hardly ever miss a Kraft radio show of Bing's, my school homework notwithstanding, nor some of the DJ shows playing only Crosby records. Most especially I recall a visit I made to a cousin in Brooklyn about 1941, in which I saw my cousin play Bing's "Tumbling Tumbleweeds" on a new-fangled, semi-automatic electric phonograph. Soon thereafter I had bought my own very first record player, a nine dollar turntable and, believe me, I was in a personal heaven with that machine! At Macys Dept. Store, New York City, I also purchased my first records ever, some treasured blue-label Bing Deccas at three for 89¢. That humble beginning, including the buy of the classic "Tumbleweeds," I would now call the start of my own trail heading West, a road to be increasingly paved by the stepping stones of Crosbyana.

Later I graduated from the high school in New York where Henry Kissinger had started, and I have clearest everlasting memories of Bing's overwhelming popularity of that World War II period, certainly my top favorite years of the Crosby voice. By 1947, however, I still owned a scant 30 or so Bing discs because of the satiating effect of the many DJ "Crosby" shows and the "live" Kraft broadcasts. That post-war year of 1947 must date me, as in November of that year I was hired by DECCA itself.

The Decca Distributing Corp. on upper Broadway in the late 1940s was a company to remember-ever, with Bing's hit records displayed all over, as were the Decca posters, accessories, and phonographs. I recall the foremost collector, Howard Levene, coming in to get his standing order of all the latest Crosby releases in Howard's youth,

and also recalled are the private "sneak" previews of Bing's movies we would get to see. At Decca we even used their head offices on West 57th St. when we played and laughed in the money "game" called "The Pyramid Club," a short-lived but fantastic nationwide craze, illegal after the 1940s. Memories! Memories! Although I left Decca in 1949 my westward trail to Bing had been paved and brightened by Decca gold, Bing's 'goldies,' with the roadsigns all pointing to the rainbows of the West & the Pacific.

Indeed, Bing sang "This road leads to Rainbowville, going my way?" which I would find to be true, but back at Decca I had likewise been fortunate in obtaining the out-of-print "Marcheta," my mother's absolute top Bing-throb, and the hard-to-find, all-time album favorite of mine, Bing's 78 album (cover and contents) entitled "Under Western Skies," (Decca #A-250) whose cowboy cover John Scott Trotter and Gary Crosby have autographed since then. Upon my leaving Decca the bosses presented me with the new phonograph I would soon take on an extended South American vacation, thereby "El Bingo" went on my way, for a switch.

In 1952 my Spanish-American heritage and consequent long-standing spiritual yearnings led me into religion with the Carmelite Order based in Chicago, with whose brothers we thoroughly enjoyed Bing's last half-hour radio shows for General Electric during our novitiate recreation periods of 1953 and 1954. With these Carmelites I recall how I had gotten together a spiritual-bouquet card for Bing from my fellow brethren to send him for his birthday, May 2nd, 1954. We had promised Bing a certain number of our daily prayers, Communion remembrances, Ave Marias, etc. --- Alas and alack! --- The card came right back to us because we had not put any postage on the envelope. It never got out of the monastery again! Maybe Bing himself would smile if he ever reads this.

Shortly after the Carmelite years ended in 1957 came an additional six years of collegiate and theological seminary studies, until the terminal illness and death of my fine mother in 1964. Notwithstanding, this Crosbyist remains ever loyal to the Church and Holy Father, even as Bing himself is, and I pray daily for the Lord to be always close to him and the entire Crosby family, who are celebrating the 20th wedding anniversary of Bing and Kathryn as you read these lines in October 1977. At their wedding I had just settled in Milwaukee, Wisconsin, with my mother. After her passing in '64, my own 'covered wagon' of family belongings took the trail west to California. This cross-country move would prove a milestone and accelerator of the 'road' to be presently well-marked before me. Coming to San Francisco with only about 75 Crosby records, I soon met record-dealer Mr. Hoffmann (now in Sacramento) and carried away many, many storage albums loaded and weight-heavy with Bing 78s. That temptation of blue and black label Deccas only made the ensuing 1966 move down to San Diego an ordeal of packing, but the 'road leading to Rainbowville' (Hawaii) and then to Jack Souther and Gonzaga was to be just around the corner.

The remaining period of the 1960s in San Diego and other cities of California found this collector 'guzzling' Crosby recordings like other Americans sometimes guzzle gasoline, yet these records were to be had on the shelves or record-piles of old music shops, juke-box operators, Goodwill Industries, the Salvation Army, and various 'thrift' shops. However Bing's records and tapes were to be quickly out of hand, as was my seeming loneliness apart from

my Federal work, I believed. Providentially, I joined the Catholic Alumni Club, which brought strong California friendships, even to prove helpful on my continuing Crosby trail. In addition, the DJs at radio station KFMB, San Diego, never hesitated to play Bing's records from my collection on the occasion of his birthdays or at Christmastime, as I was wont to visit them those days. In 1968 the Waikiki Convention of the Catholic Alumni Club most especially caused me to overcome a life-long fear of flying, changing my road to a skyway, which has now seen my flying of 210,000 air miles. First came a double re-visit and vacations in Hawaii in 1969, making come true what Bing said in his 1954 musical autobiography: "if you've ever been to Hawaii you never get over it." His songs truly led to her rainbows. In between those two vacations Jack Souther, of Club Crosby and a long-time San Francisco Crosbyist, first touched my life, after getting my name from Mr. Hoffmann. A huge project for Gonzaga would soon come with Jack's help.

II - RAINBOWS AND SKYWAYS TO BING'S ALMA MATER

In 1970 I 'pulled up stakes' from San Diego and enjoyed my first 747 on JAL to Japan, EXPO 70, and a 59-day stay touring much of that land, after which came a long trans-Siberian flight to Moscow and further flights and visits into Vienna, Salzburg, Rome, Capri, Switzerland, Morocco, the French Riviera, Monaco, Dublin, Boston, South Bend, New York, New Orleans, and Dallas' Cotton Bowl, before terminating my long trip out in Hawaii on January 6, 1971. I have lived in Waikiki ever since, amid the friendly jet-set who I can converse with about travel, Notre Dame football, Bing, music, and even my brief sojourns into Morocco, Hong Kong, Bali & Singapore just because Crosby and Hope had "been there." --- Crazy, man, crazy!

However, my truest 'home,' "where the heart is" and the principal locale of this story was not finally revealed to me until 1972 when an associate at the Honolulu Postal Service told me about her alma-mater, Gonzaga U. itself. Shortly thereafter, I flew up to Gonzaga for the very first time and met Father Clifford Carroll of Crosby Library. The road from Macy's in New York to Gonzaga in Spokane having spanned 31 years, a more taxing endeavor or 'road of effort' was to be presently in full swing.

At Crosby Library I began to realize almost immediately the Gonzaga University and its library not only would become like a home to me, but especially the proper 'home' of my Crosbyana accumulation, 80% of it in good to rather excellent condition. I had a firm basis for the collection's translation into a total, cassette chronology for the preservation for posterity of the recorded output of our Bing. The encouragement, further recordings, and friendship proffered by Jack Souther and Father Carroll were now to assist me immeasurably. Gonzaga and Crosby Library therefore quickly became the archive and home that Bing's long-enduring voice and beloved Americana had led me to. Indeed, the entire city surrounding Gonzaga; Spokane itself, "the Lilac City," made its mark right there in a World's Fair, EXPO 74, and so the city increased its stature in being the very attractive home-town of Bing. In him Spokane proudly claims its number one, most illustrious citizen and alumnus.

My first trip there in June of 1972 had been a "Crosby dream," with a friendly Mrs. Jesse Sacco, one block from Gonzaga, making me feel right at home almost at once. She then arranged for me to visit elderly Mrs. C.P. Higgins, the owner occupant of the nearby home that Bing had grown up in and that his parents had until 1936. Still other people of Spokane put out the welcome mat as they reminisced fondly about Bing. The best of all was back at Crosby Library where Father Carroll had given me a Hollywood-like tour of the library and its treasured 'Crosbyana Room.' The awe I felt that very first time I saw Bing's gold records, his many trophies and testimonial awards, and his Academy Award "Oscar" I never forget.

I have left the further writing about Crosby Library's vast and special Crosbyana to Father Carroll himself, except for noting the aforementioned cassette musical chronology of Bing's recordings. About the latter, we are carefully and patiently producing a readily-accessible, highly-listenable, cassette library of the official, commercial Crosby records, 1930-1966. Up to the time of the present BINGANG the years of 1940 through 1958 have been completed, with an average of 2 cassettes per year.

In my six trips to San Francisco and Spokane, Jack Souther at his Sunset District home or by mail has provided dozens of the records, reels, or cassettes of the Crosby recordings that my own collection was missing, so that the cassette years of 1940-1958 we have already finished would be an absolutely total product for Bing's alma-mater (with only two non-commercial recordings missing). From his 1954 musical autobiography and from a later taped history of the big-band era Bing's own spoken comments and song introductions have been interwoven throughout the chronology for listening enhancement and greater historicity. Duplicate cassette copies, including a "Memorex" Master and a "Sony" 2nd copy, are being provided to Crosby Library. Covering from 1950 forward (at a later date, the earlier years) an additional "Supertape" of the Tandy Corp. has been prepared as an ARCHIVE copy, fully indexed, under Father Carroll's Archive Dept. These latter cassettes of the Crosby recordings of the 1950s have been made primarily from the many 45-speed Deccas previously unpossessed in any speed by the Music Room or the Archives.

A further portion of the project has been the painstaking, careful editing of the cassette discography, as well as the individual song placement (chronologically) and index of the different cassettes. This part has been completed only after the final version of each cassette has been "cut" and evaluated on stereo equipment -- for an optimum of acoustic and historic value. The 4-volume The Road to Bing Crosby is the total, scholarly discography consulted and used as a "bible" for the chronological preparation, taping, and finalizing of our cassette "Road of Listening Down the Years of Bing Crosby," a cassette library of all of the Crosby recordings, date-by-date on which Bing was in recording session or sang his subsequent official commercial releases.

Foremost collector Jack Souther and I have had ailments in the past year or so, while in Hawaii I myself am also bogged down by the long evening and night hours of the Postal Service, other inconveniences, and by taxing foreign travel preparations. In the Lord's Providence, however, it is yet hoped that we can finish 30

to 35 years of our project of love for the better preservation and posterity of the Crosby recorded voice and the "mark" it had in Show Business. We would like to complete on cassette the years that he recorded "as a single or soloist out on his own," 1930-1965. The short years since 1966 are very well reproduced on the stereo LPs of our ultra-modern technology, and Crosby Library does already possess these.

I have mentioned to and have written Father Carroll that I sometimes regard the project as a private memorial to my good mother in our combined love of Bing's voice and personality. More appropriately, Gonzaga, as his alma-mater and renowned Jesuit University of the Northwest, is and rightfully should be the preserver of all that is Crosbyana, and certainly the home and possessor of this casset-ology of his recordings through the years. Future Gonzagans, Northwest residents, and all visitors alike will then know more completely of Bing's ever-memorable, record-setting career in the recording industry and how much a heart-warming part of us he became in 20th-century America.

It may be noted that excerpts from Bing's radio shows in the "golden years of radio" have been placed as 'fillers' on various cassettes, giving the cassette history even greater listening appeal. Along this line, it should be mentioned that if other Club Crosby members would like to contribute to the cassette project, their own items of Crosbyana would make the cassette endeavor even more worthy of the splendid university library that is Bing's own, Crosby Library. After reading the truly great, March 1977 issue of BINGANG I'm thinking about the pursuits of John Salisbury of Radio Station KXL, Portland, Oregon, yet his field is very highly professional, that of broadcasting itself.

In conclusion, I guess that I have now proven a life-long obvious enrapture with the Crosby voice and 'way,' causing new friends to always ask me: "Have you ever met Bing?" I usually reply: "not up close." However, my number one object is to complete the cassette musicology for his library -- and for a later personal happiness thereof. Then when Bing sings "Going my way?" I could say "yes, Bing, yes, I have gone your way my entire life." So I close my long article by repeating what he sang as he left the hospital last April: "now if you'll only excuse me, I guess that I'll be on my way." --- (Bing's way).

Humbly, in his listening,

(Carmel Gene Gallegos) Honolulu

* * * * *

Editor's Postscript: Our gratitude to Carmel for sharing such a remarkable personal autobiography with us. I know there are members who will want to contribute to the cassette project. How about the radio material? Isn't that the next step after the commercial records have been preserved on tape? Hope to have a further update for the next "Bingang." Father Carroll has sent a listing of the items of Crosbyana located at the Crosby Library, so we will continue coverage of the Crosby Library story in the Spring issue.

LYRICAL ABOUT BING!

When we started this series in the September, 1975 issue of BINGANG, it seemed as though it was a task that would soon be over, since there couldn't be too many Bing Lyrics that hadn't been identified. Not so! The more one finds, the more seem to be lurking just around the corner, waiting for some interested collector to call them to your attention.

You can't always get the original disc - sometimes you have to settle for a tape of the critter; it would appear that many of the better discs are one-of-a-kind, for extended search hasn't found a second copy. But even the tapes are great fun, when they are so identified so that you can continue the search.

Transcriptions of old radio programs abound, and on many of them singers have used Bing's name - some such songs are even dedicated to him, and it's a pity that they weren't commercially pressed, so more collectors could have them; but, the tapes are great fun.

Television programs have also produced some fine lyrical tributes to Bing, and since taped versions of such shows are generally available, some of these songs will be included.

It has been my intent to publish another booklet of the Bing lyrics, but when it seems time to start typing the new version, four or five new lyrics pop up, and to avoid spoiling an alphabetical presentation, the new lyrics are fitted into place - and then another batch appears! The titles now exceed 100, but the total of different recordings is in the vicinity of 250, since so many songs were recorded by so many different artists!

I'd be remiss not to mention some of the fellow members of Club Crosby who have helped me in the past, and who keep the search alive - Gordon Wall, Henry Hollow, of Australia - Ralph Harding, Ken Crossland, Ed Sturup, in and near London, Gil McKee of North Ireland, Helen and Marston Tolton, Herb Bootman, Jack Souther, Pat Sullivan, Lance Grinols, all of California (should also include Priscilla Koernig, who sent me an LP on which the label specifically states "Among those not appearing on this record is Bing Crosby) Vernon Wesley Taylor of Oregon, Gene Douglas and George McCabe of Minnesota, Mike Ferruzza of Illinois, and several others who will immediately let me know that I omitted their names! This "Lyrical About Bing" has truly been a team effort.

Herewith a few more lyrics:

IT NEVER RAINS IN SUNNY CALIFORNIA

CARL GRAYSON, RED INGLE

Spike Jones' City Slickers

Cornographic 1001



There are some things that'll never happen,
I'm sure that you'll agree -
Like Crosby's horses winning races,
And Benny playing "The Bee".
But here in Hollywood, there's one thing
You can bet on, every time -
Because it never, never happens,
And I'll bet my very last dime!

CHORUS:

It never rains in Sunny California!
How true! How true! How True!
It never rains in Sunny California,
But what a lot of dew!
The sun is shining all the time,
It shines where e'er you float -
The scenery is so lovely to see,
If you have a glass bottomed boat!

But - -it never rains in Sunny California,
There's sunshine all the time!

(Special Note: The lyrics were written
in 1943 -when California occasionally
had a measurable rainfall!)

CHIDABEE-CH-CH !

JIMMY DURANTE

Radiola 990

After a spoken verse, Jimmy sings:

CHORUS:

Chidabee-ch, Chidabee-ch, Chidabee-ch!
Yah, Yah, Yah!

Someday the world will recognize
this lovely thing,

I know the day will come when Bing

and Frank will sing -

Chidabee-ch, Chida-beech, Chidabee-ch!

Remember Jimmy Dodd, who was sort of a senior member of the Mickey Mouse Club? He was the one who played the baritone ukelele, and acted as sort of a patrol leader for the kids. Well, he was a lot more than just a nice fellow with mouse ears on his beanie; he was a well-known musical composer, and lyricist, and is so identified in ASCAP's biographical dictionary. One of his "big ones" listed by ASCAP is the following song.

DEAR MISTER CROSBY!

JIMMY DODD
Spike Jones City Slickers

From a radio broadcast of January 22, 1944

Now there's a girl I love so much,
She's got a heart I can't touch -
Except when she hears Crosby sing,
Seems like then I can do most anything!
So I'm going to send Bing a telegram,
So's he'll get it for tonight;
I pick up my pencil, I rack my brain,
And I'm starting in here, to write:
I'll say---

CHORUS:

Dear Mister Crosby, hear my plea,
Here is a favor you can do for me -
Tonight, when you go, out on the radio,
Sing a song for me and my girl!
We'll be sitting, in a cozy little chair,
We'll be waiting, we'll be rocking,
When you're on the air -
Then, whether I'm a square or not,
She'll be loving me a lot,
If you'll just sing for me and my girl!

Every time she hears you croon,
It makes her woozy, gee!
She'll cuddle close, and then
We'll kiss, and kiss again,
While you make woo for me!
Mister Crosby, don't let me down!
Well, I don't care if you go to town -
'Cause all you have to do
Is "boo boo boo boo" and "I love you"
Make it sweet for me and my girl -
So I can win her,
Sing a song for me and my girl!

Suppose you sing "When the Blue of the Night
Meet the Gold of the Day"
She'll cuddle close, and then
We'll kiss, and kiss again!
While you shoo the blues away!
Ooh, Crosby, don't let me down!
I don't care whether or not
You rush off to town - - -
'Cause all you have to do,
Is "boo-boo boo boo" and "I love you!"
Make it sweet for me and my girl!

I'm going to win her!

Sing a song for me and my girl!

Sing a song!

For me!

And my girl!



A tape of this song was furnished by Ted Hering, of Redding, via Pat Sullivan.

Jimmy Dodd is supposed to have recorded this song; if anyone runs across any copies, Please let us know the label name, and number!

MOCKING BIRD'S LAMENT!

DINAH SHORE

Blue Bird 11164

10" - 78 rpm

I am dreaming now of Hallie,
Of Hallie, sweet Hallie!
I'm dreaming of Hallie,
And the mockingbird sings where she lies.

Listen to the mockingbird,
Listen to the mockingbird!
He sings a snatch of this and a snatch of that!
Listen to the mockingbird, ho ho,
Strangest thing I've ever heard -
He's nothing but a great big copycat!

It may seem silly, sound absurd,
I overheard the mockingbird
Explain the reason for his serenade -
He has no love song of his own,
So he bought a microphone,
He now MC's the Birdland Hit Parade!

He sings them all from one to ten,
For he has a yen,
For a certain little lady named Jenny Wren!
But Jenny wears a wedding ring,
From a thrush who sings like Bing!
And the mockingbird must find an alibi -
Or he'll be a jailbird - bye and bye!

SWING THAT JINGLE!

ANITA BOYER

Nocturne 3135B

Johnny Fosdick & Orchestra 10" - 78 rpm

Toscanini knows his notes,
Goodman gets the hep cat's votes,
Crosby sings 'em sweet and hot,
I want rhythm that hits the spot!

Pepsi Cola hits the spot,
12 full ounces, that's a lot;
Twice as much for a nickel, too -
Pepsi Cola is the drink for you!

"You bet RC tastes best!"

says

BING CROSBY

star of "ROAD TO UTOPIA"

a Paramount picture



The following is a nice tribute to Bing. It is contained in an electrical transcription of Maurice Chevalier's radio program "This Is Paris", which was broadcast here in the United States June 9, 1949.

In mid-program, Chevalier reminisces about his first meeting with Bing on the Paramount lot. Bing sang a new song, "Please", in the picture he was making, and it turned out to be the hit of the year. Maurice sings it all the way through, straight, then addresses this spoken and singing tribute to Bing:

"Hello, Bing! How does it feel to croon better than anybody else in the whole world? And to have your voice associated with the most beautiful melodies of a generation? Tell me, Bing, how do you do it? Is it like this?

(Sung to the tune of "Please")

Bing! Are you listening while I sing?
Lend an ear of your to this thing,
I would like to have my fling!
And-Bing! Tell me, do those nags
ever win?
Someday, one is bound to come in,
No - maybe you had better sing!
Your shirts reveal that you have
The voice of an All-American star!
And - a hundred million people,
Love you as you are!
Oh, Bing! Always may the Blue
of the Night
Go on meeting the Gold of the day!
Tell me that you love me, too!

Hello, Bing!

(The last 3 lines of the song are a Chevalier attempt to sound like Bing - a Frenchified Bing, that is)



COMING IN THE NEXT INSTALLMENT:

"BING" lyrics sung by Al Bowly; Max Bygraves; Val Doonican; Bob Hope; Dorothy Lamour; Stoopnagle and Budd; Anonymous; Rosemary Clooney; Ramona; Frank Luther; Dave Harmon; Sammy Davis, Jr.; Jimmy Durante again; Pinky Tomlin; Cole Porter!; The Four Mills Brothers; Bing Crosby!; Bill Addy; Ames Brothers; Bobby Rydell; Benny Goodman; Stan Kenton; Betty Garrett; Don Williams Singers; Barry Gordon; Ethel Merman (with Durante, and Sinatra, yet!; Judy Garland; Fred Astaire; Skip Farrell; Buddy Clark; Florence Desmond; Jack Johnson; Doris Turner; Lynn Davis; Harriet Hilliard; Ozzie Nelson; Louis Prima; Louis Armstrong; Hoosier Hotshots; Errol Flynn; King Sisters; Dick McDonough; Harry Roy; Rich Little; Wilmoth Houdini; Dolly Dawn; Helen Traubel; Esther Williams; Gene Kelly; Will Jordan; Lew Douglas; The Barry Sisters; Henry Hall; Bobby Comber; Frankie Masters; all of these and more are on record about Bing. See our next issue!



"Which one is Bing Crosby?"

ASSEMBLED BY

Alston W Sutton

A SALUTE FROM FRANCE TO BING

by Pierre Bugnot
Marseille, France

By now half a century has passed since the voice of Bing Crosby eased itself snugly into the American consciousness. It was Bing's good fortune to be influenced by Louis Armstrong and Bix Beiderbecke, two of America's more conspicuously vital giants of the trumpet; in fact they were all products of the Mississippi River culture, the American heartland. The voice of Bing Crosby reflects America with poignant accuracy to the many French who have never stopped loving him. I can easily imagine Huck Finn on his raft and the voice of Bing floating out over the Mississippi. Bing was the first to sing in the American idiom with such a sharply identifiable insouciance and that rich bodied fullness. Let us not forget that before Bing came along, square phrasing and the over-precise diction of pompous tenors dominated the American music scene. He changed all that by applying a more relaxed approach to the words and a more creative method of phrasing; in fact, his uncanny sense of phrasing is something no other singer in the world so far has been able to copy. Ken Barnes wrote somewhere that Bing's voice has all the flexibility and warmth of a well played string bass. How true!

It becomes difficult to evaluate Bing's contribution to American popular music without reeling off a whole string of incredible statistics! In France, Bing's voice is inseparable from the American contribution to the freedom of the world. We shall never forget the American GIs - they fought and died for a glorious cause, crusading against the legions of darkness, flinging themselves heart whole and soul free against the barbarian. We were all more or less brought up on Crosby - the American fighting men were mostly in their early twenties and the idol of their adolescent years was Bing. He was already singing when most of them were lisping their first songs; he was singing for them when they learned their way around the Lindy Hop and the Big Apple and the Jitterbug. His songs were a part of college days. Is it disillusioning to learn that such men, the cream of America's young manhood, used to spend the night before the battle listening to the lovesick notes of Bing? Is it any wonder there is nostalgia in his voice for so many of us today? I'm 42 now and I was myself brought up on Bing. (My father was kept 6 years a prisoner of war in Germany).

His portrayal of Father O'Malley deeply impressed me. Charles Thompson wrote in "the authorized biography" (Chapter 22): "For half a century he has dispensed much joy and much entertainment for the benefit of millions who were never ever to meet him, but felt that they knew him and in him had a friend. He was Bing, Mr. Family Man, Mr. Clean..." True - thanks a lot Bing for being what you are - and the best is yet to come! What about "Bing and Friends" in Paris? It reminds me of Bing's fling in Paris in 1953. He was there with son Lindsay and Bill Morrow. One night, at the "White Elephant," a favorite bistro of the international set, Bing stole the spotlight away from King Farouk, Aly Kahn and Gene Tierney. When the crowd recognized him, they shouted "Sing Monsieur Crrrrrosby!" - and he did. He sang "Blue Skies" and a

dozen more and the elegant "White Elephant" went wild with applause. Paris is ready to celebrate Bing's 50th anniversary in show business. As far as I know, it looks as if another album was to be recorded in London; among the titles already "in the can" I noticed "Seasons" and "A Little Love and Understanding." These songs were written by French composer and singer Gilbert Bécaud. (who also wrote "What Now My Love") Another good reason for a concert in Paris.

MERCI! BIENVENUE ET BRAVO! VIVE BINGGG!!

* * * * *

Why not give Bing the medal he deserves

BY JACK O'BRIAN

Lindsay Ann Crouse, gifted actress daughter of the late Pulitzer Prize-winning playwright Russel Crouse (pun-named for Russel "Bucky" Crouse and his famed partner Howard Lindsay), refuses any movie role. She nixed a star part Diane Keaton took... Biggest limousine customers these school-prom weeks are graduating-youngsters; three to four couples "chip in"... The midtown nightclubs which catch their post-prom business report the kids are good tippers... We fought off insomnia reading June's Town & Country mag, fascinated into hopeless wide-awakeness by the South African apartheid-piece, the fantastic tale of Good Queen Liz's wealth and the sporty millionaires of California's Pebble Beach who live the enviable horsey-golfy-social life anyone might envy — and we went to sleep happy that one of our showbiz friends and heroes is the social leader of the toniest W. Coast community: Bing Crosby.



Jack
O'Brian

Strikes us Bing would have been knighted, baroneted even, if he'd been a Britisher; and wouldn't it be a nifty notion if Jimmy Carter laid the nation's most prestigious medal on Bing's chest?... One drab lad has been trying to pressurize every politician in sight to have the honor pinned on his unfortunate chickenish chest: Seems the fellow has a not entirely secret official-file draft disgrace staring him sallowly in the back —when he was summoned to the colors in WW II he hit his head against the Governor's Island induction center walls, screamed Uncle Sam couldn't do this to him, so early in his sudden stardom, entirely broke down, then claimed homosexuality which the Induction officers didn't believe. But they let him go simply because he wasn't mentally acceptable just by the manner of his sad cowardice. He was turned down for the medal by Ike, LBJ and JFK; and Nixon never liked his politics.

But Bing is another pure and patriotic

story. It should be given a happy ending... The medal's been given to George M. Cohen, Irving Berlin, Bob Hope and mighty few others, if any.

INDIGENOUS MUSIC/Nat Hentoff

Fifty years ago, if there had been a contest for the nation's most enthusiastic jazz buff, Bing Crosby would have been a leading contender. Back home in Spokane, he had memorized the recordings of the Mound City Blues Blowers, the Original Dixieland Jazz Band and the Memphis Five. And when he dropped out of law school to hit the road as an entertainer, personal glory was much less on Bing's mind than an overwhelming desire, as he told me recently, to follow "those sounds, those wonderful sounds. I was determined to work my way into the company of jazz musicians."

Having realized that ambition by becoming part of the Paul Whiteman cortege, Bing pursued and absorbed all the jazz sounds he could find. With his roommate, Bix Beiderbecke, Crosby was a perennially beguiled attendant at after-hours jam sessions in every city the Whiteman band played. In particular, he learned much of the subtleties of jazz phrasing from guitarist Eddie Lang, violinist Joe Venuti and trumpeter Bunny Berigan, among other post-midnight companions.

While Crosby—once he himself became a figure of enormous impact in popular music—was seldom categorized as a jazz singer, there have always been unmistakable jazz elements in his style. For one thing, he is a chronic improviser, spinning variations on the melody without, however, distorting it. And Bing invariably swings. That is, his beat is unusually resilient for a pop vocalist (including most of the young rock singers). With the assurance of a jazz horn player, moreover, he plays with the beat, thereby transcending even the most massively commercial arrangements. On the other hand, many of his most satisfying recordings have been with small combos of jazz players, for jazz is indeed the setting he most enjoys.

The other distinguishing characteristic of Bing's style, of course, is its unfailing naturalness. No other singer in popular music has been so consistently relaxing. In a way, this approach has been calculated. That is, although Crosby himself is unpretentious and at ease in all manner of situations, he also figured

out, way back, that to achieve naturalness in music—a most conscious goal on his part—he had to consider himself "not as a singer so much as a phraser." That means, he once told critic George Simon, "I don't think of a song in terms of notes. I try to think of what it's saying, what it means, lyrically. That's how you get it to sound natural."

Interestingly, one of the most innovative and yet wholly natural sounding instrumentalists in jazz history—tenor saxophonist Lester Young—used somewhat the same approach. "I always learn the lyrics of any piece I'm going to play," Lester Young told me years ago, "so that I really know what the story is all about. Then it comes out like you're telling a story, not just playing notes."

It may be that Bing's naturalness is a primary reason why, at 72, he is still a singer of such mellow zest and playful wit. As in a new release on the London label, *Feels Good/Feels Right*, recorded last year in England. Backed by a crisp studio orchestra, Crosby ranges with springy authority through swingers and ballads, from venerable standards like *Old Fashioned Love* and *As Time Goes By* to such more recent numbers as *The Way We Were*. Crosby, by the way, keeps up with the newer pop/rock composers, admiring such of them as James Taylor and Carole King. "It's kind of hard for me to learn some of the new songs," Crosby says, "because the construction is different. But once I do, my style is the same. It fits any song."

It fits any song because Bing always finds the natural phrasing for any song. A retrospective illustration of that easeful capacity is *Bing Crosby: A Legendary Performer* (RCA). Starting with a 1928 *Ol' Man River* with Paul Whiteman's extensive orchestra, there are sessions with Duke Ellington and Gus Arnheim, along with a whole side of 1957 dates with Bob Scobey's Frisco Jazz Band (including *Whispering* and *Down Among the Sheltering Palms*). What comes through, in all the diverse settings, is the continuing sense of wonder of this once and former kid drummer in Spokane who did get into the magical company

of jazz musicians and then went on to become a very rich man by just doing what he wanted to—having fun with music.

"It amazes me," Bing told me, "that people keep on coming to hear me sing after all these years." They come because he's a natural—and there aren't many of those in music in a generation. Or in more than a generation. □

Books

THE ROAD TO HOLLYWOOD by Bob Hope & Bob Thomas \$12.50 N.Y., Doubleday, 1977

BING CROSBY by Barbara Bower - \$1.95 - Pyramid

MY LIFE WITH... by Carroll Carroll - \$1.95 - Major Books

THIS FOR REMEMBRANCE by Rosemary Clooney - Foreward by Bing Crosby (November release)



This album delivered Crosby's first solo, plus other gems.

in his reign as king of the crooners

popular singers, a category of music he virtually invented. By way of celebrating that fact, WBBM-Ch. 2 will offer a 90-minute Crosby TV special at 8 p.m. today. It will mark a milestone in one of the most unique show business careers of all time. [It was during the taping of the show, on March 3, that Crosby was shaken in a fall from the stage of the Ambassador College Auditorium in Pasadena, Cal. A vacation to Mexico was postponed as a result. He is still recuperating in the hospital.]

The beginnings of the Crosby career go back to a time that is beyond even nostalgia for most, a time more easily thought of as history. Calvin Coolidge was President; Herbert Hoover was in his Cabinet. Seventy-six per cent of the present United States population was not yet born.

One who was is Al Rinker, Crosby's partner and pal through that first decade, and the other singer on "I've Got the Girl."

"I've known Bing since he was at Gonzaga University," Rinker recalled recently in Hollywood, Cal. "I had a band that played college and high school dances, and I needed a drummer. So one time Bing brought over his drums. He had a good beat and even sang a little. That was in 1923. Bing was 19; I was 16. For the next two years we worked around eastern

A 'golden oldie' at 72

Bing Crosby hits the half-century mark

By John McDonough

TIME HAS A WAY of flopping values about in odd ways.

In 1926 the song and the bandleader each probably deserved the credit they received on the Columbia record, "I've Got the Girl," by Don Clark and his orchestra. As for the two singers with the band, they had to be content with the shadowy sideman status of "with vocal chorus."

Today, more than 50 years later, the sidemen are wagging the star. Clark is as forgotten as the song, but one member of that anonymous vocal chorus guarantees both the leader and the song a measure of immortality. Whether through blind luck or studied insight, Clark had joined his name to the start of one of the greatest recording careers of the 20th Century. It was Bing Crosby's first record.

That was on Oct. 18, 1926. Last year, Crosby was back in the studios, and the results are out on "Feels Good, Feels Right" [London], the latest in a Crosby LP renaissance that has produced at least five fresh albums and more than a dozen period packages in the last year and a half [see discography on page 9].

How do you approach the latest effort of such a senior per-

forming legend? In the case of such a sentimental favorite, there's always a temptation to pretend that nothing has changed. Great performers are mostly reflections of our own lives and images. If they seem perpetually young, therefore, so do we. So how great a handicap must we give Crosby these days on a middle-of-the-road music track that also includes such heavies as Frank Sinatra, Tony Bennett, Andy Williams, Perry Como, and Mel Tormé?

Happily, the answer is none. The voice is a natural instrument. It changes. Crosby has to reach harder for the high notes; on the other hand, the lower end of his voice has mellowed into a rich resonance so deep you can almost count the vibrations. If Williams or the others are to equal the ease and perfection Crosby achieves in much of this collection, it won't be without their best efforts.

Crosby grew up alongside Bix Beiderbecke and Joe Venuti in the Paul Whiteman band. He remains a jazzman at heart. His bent notes and precise modulations are the work of a musician. Crosby remains a master manipulator of phrasing. He knows when to push a lyric — and when to let it merely slide by.

There's little doubt that he remains in the pantheon of classic

Washington while going to school. By then the band pretty well gave out, leaving Bing and me doing duets at the Clemmer Theater. Spokane held nothing more for us at this point.

"So we piled everything we had, including Bing's drums, into a Model T and drove the damned thing all the way to Los Angeles to see my sister, [singer] Mildred Bailey. She got us in with a top booking outfit, and we worked regularly in various shows. It was at the Metropolitan [now the Paramount in L.A.] that we sang with Don Clark who led the house band.

"I remember that first record," Rinker continued. "It was recorded in the ballroom at the Biltmore Hotel. They brought all the recording equipment over to do it. Whiteman heard us about this time and hired us. We joined him at the Tivoli Theater in Chicago in December, 1926. By the time the Clark record came out, we hardly had time to get excited about it. We'd made another one called 'Wistful and Blue' with Whiteman, and every week was more exciting than the last."

Crosby and Rinker joined Whiteman as singers only. Once they did their numbers front and center, they'd retire back into the band, sitting in conspicuous indolence doing nothing. It



Released last year, this was the latest in a Crosby revival.

The king of the crooners hits the half-century mark

bothered Whiteman, so one day he gave them instruments and told them to pretend as if they were playing with the band.

"To make it seem that I was tootling helpfully away," Crosby recalled, "I was given a peck horn. It had a real mouthpiece though, and I'm afraid I was unable to resist the temptation to drop a little extra excitement into some of the arrangements. Pretty soon 'Pops' [Whiteman] replaced my real mouthpiece with a dummy."

Rinker was given a guitar with real strings. He'd strum merrily away, blissfully secure in the fact that no one could hear him while the band played. It was only when an arrangement suddenly came to a pianissimo passage or a break that Rinker's clinkers would come skidding into the open, much to Whiteman's embarrassment.

"Pops finally gave us both prop violins with rubber strings," Crosby said. "We bowed right along with the rest of the boys, but silently."

That first year was a mixture of disaster and success. After killing them in the sticks, Crosby and Rinker died in New York at the Paramount. Pretty soon Whiteman pulled them out of the show and set them up in the lobby to entertain the overflow. "We received less response there than we had on the stage," Crosby said.

It was the spring of 1927 now. Crosby was a crooner, but the time of the crooner hadn't come yet to New York. It was the era of the great Jewish entertainers — Eddie Cantor, Al Jolson, Harry Richman, and Sophie Tucker. You needed flash, you needed an act.

Enter Harry Barris, all flash, all show biz, and Jewish to boot. When Whiteman heard him as a single in the George Olson Club, he decided he was just what Crosby and Rinker needed. So the duet became a trio, and the Rhythm Boys were born. One of the first records they made was a special concoction by Barris called "Mississippi Mud." That was in June, 1927.

The world and technology have turned over a lot since then. They have made the 20th Century the century of the performer and the performing art. Records and motion pictures have given solidity to the ephemeral. John Barrymore now stands alongside William Shakespeare. Isaac Stern alongside Niccolò Paganini. And Bing Crosby at 72 alongside Bing Crosby at 22.

Crosby today is less fascinated by his past than the collectors, writers, and historians who constantly try to pry dusty details from his memory. He prefers to talk about conservation, fishing, or his latest concert or record album. He doesn't think of all those years except maybe when his bursitis forces his tee shot into the rough.

But there's something special about a half-century of productive excellence, particularly in the creative arts, where the victory belongs completely to the individual.

When a person makes a first record, no one can predict how far that career might go. Certainly no one could have predicted such a future for the footloose Crosby in 1926.

"Bing was a very casual and easy-going fellow even then," Mattie Malneck said recently. Malneck had been third violin and arranger in the Whiteman band and arranger on such early Crosby-Beiderbecke classics as "From Monday On." "We respected his talent. He was really alone in what he was doing. But to become a star takes a lot of work and discipline. Bing was long on talent, but came up a little short on discipline."

Bing on record

BING CROSBY TODAY

"Bing: Feels Good, Feels Right" [London PS 679]
 "Bing Crosby and Fred Astaire: A Couple of Song and Dance Men" [United Artists UA-LA589-G]
 "That's What Life Is All About" [United Artists UA-LA554-G]
 "Bing Crosby: At My Time of Life" [United Artists UAS 29956]
 "Bing at the Paladium" [United Artists Katel NE-951]—A live recording of the recent Crosby concert show, featuring Joe Bushkin, Rosemary Clooney, and, for better or for worse, Kathy Crosby and the kids.

IN THE BEGINNING

"Bing Crosby" [Jazum 391]—The first record and the definitive "Mississippi Mud." Features early '30s work.
 "Bing Crosby" [Jazum 40]—Contains "From Monday On" with Bix Beiderbecke, also early '30s work.
 "Bing: Soft Lights and Sweet Music" [Pelican LP 104]—The first record with Paul Whiteman, Crosby's first solo, plus other scarce gems from 1926-34.

THE RADIO YEARS

"Bing Crosby: On the Air" [Spokane 1]—Crosby's earliest known broadcast performances, 1931-34.
 "Bing Crosby: Kraft Music Hall" [Spokane 2, 3, 4, 5, 6, 7]—The Crosby style in full bloom in the late '30s, but mostly the '40s. Plus an LP of Christmas show selections (6).
 "Bing Crosby: Sing You Sinners" [Spokane 8]
 "Bing Crosby: Birth of the Blues" [Spokane 9]
 "Bing Crosby: She Loves Me Not" [Totem LP 1004]—Lux Radio Theater treatments of three popular Crosby films.
 "Bing and Al" [Totem LP 1003, 1007, 1013, 1015, 1016, 1017]—All 12 Crosby shows done with Al Jolson. The opening on 1016 is spontaneous hilarity of the highest order.
 "Bing, Bob & Judy" [Totem LP 1009]
 "Bing, Philco Radio Time" [Totem LP 1002]
 "Bing Crosby and Bob Hope" [Radiola MR-44]—Crosby and Hope at the height of the feuding and fussing. Judy Garland also appears.
 All the records listed above are available at Chicago-area record stores.

Malneck was being diplomatic.

"The Rhythm Boys were playing a split week in Rockford," Rinker recalled with a wink. "Barris and I came in from Chicago by train. But Bing had something going with a girl there and decided to take the next morning train. Well, he never showed. We did three shows without him. The next day we discovered that he had been picked up at the Rockford train station drunk as soon as he got off the train. So we thought we'd teach him a lesson."

"We got an English comic called Ryan to go to the jail and pretend he was the theater owner. Bing peered at him through a thick hangover. And Ryan read him the riot act. He was finished, washed up on the circuit. He'd never work again. Crosby was petrified for 20 minutes before we let him off the hook."

"Bing wasn't an alcoholic, but he was a bad drinker. He couldn't hold much. When we filmed 'The King of Jazz,' he got drunk one night in Hollywood and smashed his Ford into a telephone pole. For the next two weeks his home was the Lincoln Heights jail. Every morning the studio limousine would pull up to

get him. After each day's shooting, he'd climb into the limo and get chauffeured straight back to the can."

There is one more reason no one could have predicted the future dimension of the Crosby legend in 1926. Network radio and talking pictures, two of the media in which that legend would thrive, were not the giants they are today.

Eighteen of the most fascinating, friendly, and thoroughly enjoyable Crosby albums now available trace the growth of his mystique through the casual give and take of radio's golden age. There is the Crosby of the very formal Cremona Cigar series [1931-32] in which he never had any spoken lines. He was just "the Cremona Singer." Then the long, jovial years of the "Kraft Music Hall" in which he traded quips with such notables as Mary Martin, Victor Borge, and the late Rudolf Ganz, the great pianist of the Chicago Musical College. And finally through the gentle hilarity of the Philco and Chesterfield programs, which included a dozen appearances with Jolson.

JULY 1977

The off-the-cuff intimacy and off-the-wall wit of these programs achieved a balance and sophistication that make them eternally listenable and laughable. They are the purest distillations of the essential Crosby charm to be found anywhere, save perhaps for the duets with Johnny Mercer on the recent "That's What Life Is All About" album.

"Bing was a natural for radio," Rinker said. "He had an easy, lackadaisical gift of gab from the beginning, and he liked to putter around with words.

"I found pretty early in the game that I could be quite a gabby fellow," Crosby explained. Ever since high school, I'd been fascinated with words and their meanings. I even carried a Thesaurus around with me. I still get a kick out of language. I lean toward alliteration and other fancy devices to make what I say or write sound a little unusual or zingy."

The two key writers who put a lot of those words in Crosby's mouth over the years were the late Bill Morrow and Carroll Carroll. They recognized the basic Crosby charm and built on it with a skill none of their recent successors has matched.

To appreciate the immensity of this innovation, consider that radio during its first dozen years was no more than a music box. Early performers brought to it all the schtick and broad theatrics that had worked for them in crowded vaudeville houses. It didn't seem important that they were now playing to small families in their very living rooms.

"Crosby was not only the first truly national performer in history," Malneck said. "He was the first to become so by just being himself. He showed that radio was not electronic vaudeville, just as [director D. W.] Griffith had once proved that film was not celluloid theater. With Crosby, we learned how personally people related to radio stars, much more so than stage artists. You couldn't be larger than life on radio, because you wouldn't fit into people's homes. Bing delivered his lines as if he didn't take it all that seriously. He kidded the sponsor.

"He also kidded himself. People are always glad to invite a fellow like that into their parlor. That kind of humanity doesn't wear out or go out of style. That's why Bing is still welcome in folks' homes."

And that's why he'll be back tonight via television. Forty-six years after his first broadcast, 51 years after his first records. And still welcome.

Gramophone
April 1977

Bing Crosby (vocals); instrumental accompaniment. *Ol' Man River*; *Three Little Words*; *It Must Be True*; *Wrap Your Troubles in Dreams*; *Just a Gigolo*; *I'm Through with Love*; *Just One More Chance*; *Some Sunny Day*; and five others. RCA CPL1-2086(e) \$7.98.

Performance: **Masterly**

Recording: **Good reprocessing**

Bing Crosby remains the master, the seminal pop vocalist of the century. He is, though he would deny it, an art form unto himself.

The RCA archives are not especially rich in Crosby performances. In the early Thirties, when Bing became a national sensation, he re-

corded for Columbia, and for many years thereafter he recorded for Decca. What the Victor vaults do contain are examples of the young Crosby's vocals with the Paul Whiteman orchestra, some odd sides from the period just before he became a star, and a few he made when his style and stage personality were serenely perfect three decades later.

The earliest track on this collection is Crosby's 1928 vocal on the Whiteman dance version of *Ol' Man River*, especially notable for the way he handles the bridge, as though his voice were a jazz horn. *Three Little Words* has him with his cronies, the Rhythm Boys, on a Duke Ellington date. (In 1932 he recorded again with Ellington as a soloist on *St.*

Louis Blues.) *Just a Gigolo*, as George T. Simon points out in his liner notes, is an artistic success because Crosby empathizes with the character, creating pathos where other singers of the era would have made bravura hash out of it.

The second side of this album is made up of a date Crosby had with Bob Scobey's 'Frisco Jazz Band behind him in 1957, and his vocals are something to marvel at. How can anyone sound so casual and be such an uncanny craftsman at the same time? Crosby has given the answer: "I don't sing; I phrase." Within that brief statement is the gist of the artistic success or failure of every vocalist who reached his prime after he did, from Sinatra to Presley (both of whom operated on the same principle). It didn't hurt Crosby, of course, to have a fine voice. And it sure won't hurt to have this album for your special collection.

J.V.

Easy Listening



"Bingo Viejo" by old Bing Crosby himself (London SHU8499; © KSACU8499) is a typically warm Crosbyian salute to south of the border with ten songs sung in English and Spanish which will undoubtedly please his numerous adherents of either tongue. The numbers are mostly familiar ones like *Green eyes*, *Besame mucho*, *Frenesi* and *The breeze and I*, and the arrangements are less than impressive, particularly the messy accompaniment for *Amapola*, which almost undermined the Old Groaner's customary vocal serenity. The

anonymous sleeve-note writer apparently has the mistaken impression that the vast sub-continent south of the Rio Grande is more or less a transplanted Spain merely because the language is the same, which is tantamount to saying that the United States are a transplanted England for the same reason. However, despite these blemishes, the album will be appreciated and enjoyed by anyone who likes Crosby.



Fri., April 29, 1977



Examiner Photos by Bob Bryant

Alan Fisher: At ease in Bing Crosby's dining room, left, and at work in the staff quarters:

Bing Crosby's butler puts on a fine show

By Gail Bernice Sullivan

Forget the silent butler. Alan Fisher, the butler to Bing Crosby, is as entertaining as the entertainer. He's a big man, very British (aren't all butlers?), with dark hair that's slicked down, an animated face that offers quick winks. He even rolls his eyes now and then.

A movie director would applaud his delivery of lines, the way he exaggerates certain words until you're caught in the web of his energy. He's the natural Agatha Christie butler, with all the class and a big dash of drama. This is a man with such vitality you believe him when he exclaims: "I enjoy being Bing Crosby's butler more than Bing Crosby enjoys being Bing Crosby."

Fisher has been the Crosby's butler for almost 15 years. He also worked for the Queen of England, when she was Princess Elizabeth, Canadian Governor General Vincent Massey, and the Duke and Duchess of Windsor.

In England, he says, talking to a reporter is just something a butler would never do. "I mean, I'm just a member of the staff. I shouldn't draw attention to myself." Still hesitant about the publicity, he sits in the staff dining room of the Crosbys' Peninsula home. He has just come back from taking Nathaniel Crosby for a game of golf before school.

Is he considered one of the family?

"Any butler who thinks that," he responds, "has really got rocks in his head. It's very much an employer-employee basis. The only thing is they're very relaxed with you and will probably say things in front of you that would never be said in front of anybody else, because they trust you. Even today, nobody I have worked for need ever be afraid that I would divulge all kinds of marvelous secrets." The emphasis is on marvelous. He adds, teasingly, "Of course, there are millions of them. For instance, the Duke and Duchess of Windsor . . . the world would keel over if they knew a fraction of the real story of their lives."

Fisher was born in Manchester, England, in a family that had to struggle; his mother was a widow with five children. He dismisses that part of his life by saying, "It's a long story." He left school at 14, and had

two years of training to be a chef, until one day, in the kitchen, he thought, "God, I don't see anybody here." So he became a footman, then went into military service, and finally was hired by the royal household.

The Crosbys met Fisher around 1960, when they were in England filming. He was interviewed for the butler's job but didn't take it. Later, when Mrs. Crosby returned to England and called him, he finally decided to pack up and move in, straight to Beverly Hills.

"If I don't like the look of the people," he says, "it doesn't matter what they're offering because I know I'm not going to be happy, and I'm living in their hip pocket. Frequently I've gone to jobs where I've liked the set-up. Maybe they've had a house in London, a house in the country, a villa in Switzerland, and I've thought, oh I love that, and the minute I've seen either the man or the woman, there's something about them I've disliked. I don't feel that I can give my best unless I really like the people."

Mrs. Crosby runs the household, he says. There are four live-in staff members, plus a laundry worker and a gardener. "She is the unsung heroine." I think many people would be amazed if they knew the sort of woman Mrs. Crosby was. To give you an insight. . ."

It's the sort of story Fisher tells well. An upstairs-downstairs type anecdote, it reveals as much about Fisher's values as Mrs. Crosby's. Leaning forward on the table he describes how his employer once had an Irish maid who traveled everywhere with her. Sometimes, he says, when they decided to fly to a city on the spur of the moment, he was unable to obtain two first-class tickets. "Mrs. Crosby always traveled tourist and the maid went first class. Mrs. Crosby would say, 'Alan, this means nothing to me. I curl up in a seat, go to sleep, and sometimes I even miss lunch. But it means everything to Bridget — the drink, the service, the food.' I never knew Mrs. Crosby to say that Bridget must go tourist. I don't think you'll find that happening anywhere, certainly not to people of this class."

The Crosbys send Fisher (they call him Alan) and his wife home to England for four or five weeks every

year. On the Crosby's' Peninsula estate, the Fishers live in a two-bedroom apartment with a huge living room above the garage. Crosby had a picture window knocked through one wall so they could have a more extensive view of the lush gardens surrounding the house. The apartment is furnished with excess Crosby antiques and accessories, although Fisher stresses, "It's not their cast-offs. They have several homes, and things are always moving backward and forwards."

Herb Caen
S.F. Chronicle
August 16, 1977

IN ONE EAR: After 16 yrs., the Bing Crosbys of Hillsborough are losing their famous butler, Alan Fisher, who is returning to England to be with his ailing sister. The Fishers — his wife, Norma, was governess to the Crosby kids — will be replaced by another English couple. The irrepressible Fisher's parting words, "What do I plan to do back home? Why, buy a white Cadillac and become a pimp, of course. Only kidding!" ...

Asked what his normal duties are during the day, Fisher pauses, rolls those eyes, and says: "Mr. Crosby might think he could do with one less person when he reads this. Let me think . . ."

In fact, Fisher's day is usually hectic. The telephone rings constantly; he handles each call with diplomacy. (As we talked, one call was from Mrs. Crosby in Dallas, another from Herb Caen trying to verify gossip.) Fisher also does the shopping for the household, handles the mail, serves Crosby's lunch (a little soup, maybe a cheese omelet, followed by dessert) and his 4 o'clock cup of tea. "Mr. Crosby is very British. Everything stops for tea."

Dinner is served at 6:30. "And we're finished by 7:15, I don't think there is another house, with this many staff, where the family live as simply as they do. Mr. Crosby is very low-key."

Fisher, 46, says he wouldn't change being a butler for any other job. "People like Mr. and Mrs. Crosby and the Windsors have educated me. You're exposed to so much in domestic service. You really are — culture, art. I worked for a family in England that owned Leonardo da Vinci's Madonna and Child. Well, to wander around homes like that! And I always was very grateful that I realized how lucky I was. It's given me a very nice happy life. I have seen people I would never have seen, gone to places I would never have gone, eaten like I've never eaten in my life. Gosh, I sometimes pinch myself and think, is this me?"

One day, he says, he was sitting in the attic, surrounded by tin boxes, helping the Duke of Windsor sort out old pictures. "I'd say, 'Well, this is a very nice one, your Royal Highness,' and he'd say, 'You know Alan, I had that taken when I was king,' and a cold feeling would go down my back. Here was a boy from the slums of Manchester sitting with an ex-king of England, and I thought to myself, you have come a long way."

Editor's note: Alan Fisher has been a good friend to Club Crosby during his stay in Hillsborough, and he will be very much missed by Priscilla & myself. Effective this summer, Alan will be residing in England and, in characteristic fashion, he wrote to say goodbye and indicated that we could print his address & phone number in "Bingang." Mr. Alan Fisher, c/o 132 St. Martins Rd., Fintham, Coventry, Warwicks - 0203414217. "Do say in your magazine that if there is ever a Crosby get together I'd love to attend," writes Alan. The Crosby household has lost a warm, generous, outgoing & colorful human being in Alan Fisher.

Even TV characters can't match

By CHARLES BRICKER
Staff Writer

HILLSBOROUGH — What a butler. What a butler!

He possesses the undying loyalty of Mr. Hudson from "Upstairs, Downstairs" and the rollicking good humor of Sebastian Cabot's Mr. French.

Alan Fisher, 46, is more than a mere domestic servant. He is a butler and a bloody fine one at that.

There are few of them left in the world, particularly in America.

Fisher's credentials are as impeccable as his style. Just ask his employer, Bing Crosby. You could ask his former employer, the Duke of Windsor, if the old boy had not died.

Fisher is a big man. Not enormous, but big, with a booming English voice to match.

None of those stiff butler cutaway tuxedos for Alan, though.

He answers the front door of the Crosby's magnificent Hillsborough estate in the same casual clothes he wears around the grounds — dark-colored trousers, a blue sports shirt, and an ascot tucked under his triple chin.

No one — possibly not even King Kong — gets past the Crosby front door without Alan's permission.

"I know most of the people who come here," said Fisher. "But occasionally someone does ring who I do not know. Naturally," he said haughtily, "I find out if the person is expected."

More than a few autograph seekers have turned up at the Crosby home at 1200 Jackling Road and if they get past the electronically controlled front gate, Fisher's imposing presence will bar them at the door.

Credit the three-year success of television's award-winning "Upstairs, Downstairs" for bringing butlers and other servants some renewed notoriety.



Bing's butler

Alan Fisher, Bing Crosby's butler, informs a visitor that his employer, the famed Hillsborough crooner, is out of town

And if millions of Americans were glued to their sets weekly to watch the Bellomy household muck its way through the late 19th and early 20th centuries in England, Fisher was with them, often watching with members of the Crosby family and other servants.

Every time a servant in the Bellomy mansion would botch it, Fisher grimaced.

Egad. Remember the time King Edward VII came to dinner at the Bellomys and Hudson had to organize things?

"There was one scene in that show which was absolutely wrong," bellowed Fisher.

"Hudson had selected a white wine from the Bellomy wine cellar and was serving it at table. He poured a small amount for Mr. Bellomy, then withdrew slightly from the table so Mr. Bellomy could sample the wine.

"Hurumph. Well, let me tell you that would not have happened even in the poorest house of London. The butler would have sampled the wine himself before it got to the table.

"I mean," pleaded Fisher in disbelief, "what if the wine was not right? How embarrassing to the Bellomys."

Actually, on balance, Alan thought Mr. Hudson a damn fine character from "Upstairs, Downstairs."

"I knew a thousand butlers just like him," he said. "But, really, you know, he was pompous and he lacked a sense of humor."

"When you're dealing with an extremely busy household, humor often can save the day on the part of the butler. You have to know how to jolly the other members of the staff along."

What about Angela Baddeley, the late and lamented cook Mrs. Bridges from "Upstairs, Downstairs?"

"I loved her. I would have engaged her straight away," said Fisher.

Fisher virtually runs the Crosby household. He does the grocery shopping himself, fills out the menus, answers much of the mail.

Sitting at a table interviewing the bubbly butler is an experience. It is a strange feeling seeing a copy of Sports Illustrated lying on the table, addressed to:

"Bing Crosby, 1200 Jackling Road, Hillsborough."

Fisher was about to phone in a response to a party invitation from the Charles Theriot family.

Crosby was in Mexico, recuperating from the back injury he suffered earlier this year.

But the house was as letter perfect as if Crosby were home and about to entertain a variety of notable public figures.

Fisher and his wife of 18 years live in a six-room apartment above the garage.

Below are a half-dozen cars which are driven by Bing, Kathryn or the Crosby children.

And what kind of car does a butler own. "I don't own a car," said Fisher. "I drive one of the Crosby automobiles. The Jensen or the Rolls. I like the Rolls," he said, matter-of-factly.

There is a habit commoners have of gawking into the front seat of a Rolls while motoring up the freeway, on the chance they will spy some celebrity.

"Oh, I know, and I play the part so well," said Fisher.

Fisher runs a household of six, including himself, the cook, a laundress, two housemaids and a gardener.

"Actually, a butler never deals with the outside help," snooted Fisher.

He is a stickler for detail and Mrs. Crosby apparently respects his standards.

"I once went to Mrs. Crosby about one of the staff, who I thought was not working out," Fisher recalled.

"She said: 'Well, Alan, you hired her, you dismiss her.' I told Mrs. Crosby I thought Mr. Crosby might want to be consulted."

Kathryn told him she would take care of Mr. Crosby and he should take care of the staff.

Fisher rises early, dons his working clothes at 7:30 a.m. He works until about 1 p.m., then has his afternoons off. He is back at work from about 5-7 p.m.

His nights are his own except, of course, on evenings when the Crosby household is filled with guests.

All Saturdays are off as well as every other Sunday for the staff.

Fisher won't talk about the Crosby family. But if he chose to write a book, he might have a best seller on his hands.

He will tell you that the Crosbys are singularly fine people and that there is a very special relationship between butler and family.

Fisher is the only butler the Crosbys have had. They hired him in 1961, after he had worked seven years for the Duke of Windsor.

When he was 14 years of age, Fisher decided it was time to pull himself up from his humble Manchester beginnings and took a two-year course to become a cook.

After a stint in the army, he latched on as a footman with first the governor-general of Canada, then an ordinary ducal family of England.

He was fortunate to land a job as a footman with the Duke of Windsor and slowly worked himself up to a post as valet to the former king, then as butler to the family.

History passed before his eyes.

"I would pick up the guest lists for dinner at their country estate outside Versailles," said Fisher. "Greta Garbo, Noel Coward and dozens of other famous people."

"One simply got used to it. But I love being a butler. I cannot imagine retiring from it. There are certain moments that are priceless."

"Once, the Duke of Windsor had received a letter from someone whose name he did not recognize. 'Do we know this person, Alan,' he would ask loudly as he passed through the halls. You know, he would say, 'Do WE know this person?'"

Mrs. Crosby interviewed Fisher for the job he has held the last 16 years. "I liked her immediately. She is warm and human. And, besides, we both are Sagittarians," he chuckled.

On his leisure time, Fisher is an absolute nut on the arts. He'll go see anything, as long as it's legitimate. He spends a lot of time at San Francisco openings.

His last book was "Haywire," the biography of Leland Hayward and Margaret Sullivan by daughter Brooke Hayward. "Very disappointing," clucked Fisher.

His last film was "The Eagle Has Landed." "I like anything historical," he beamed.

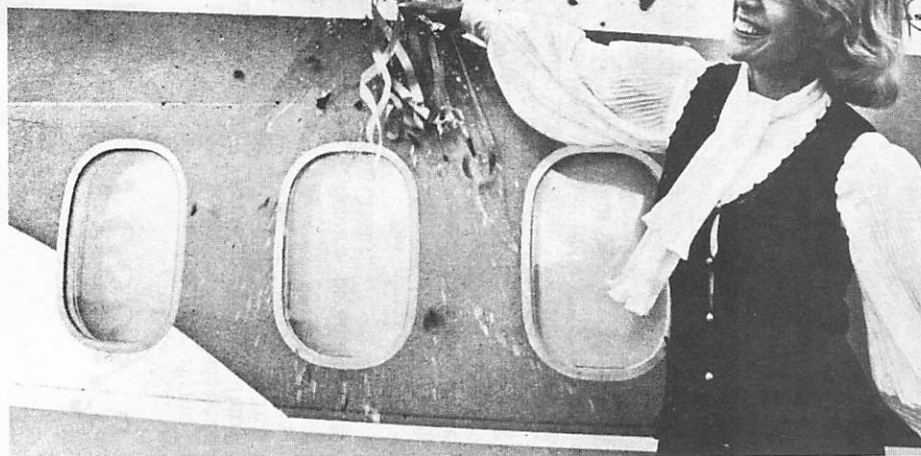
The future seems to hold nothing but more time in service at the Crosby household for Fisher. It's what he wants.

Don't other wealthy families try to entice him away from the Crosbys with more lucrative offers?

"No, no," said Fisher disapprovingly. "It just isn't protocol."

Fisher said no one ever has tried to hire him away from the Crosbys. And he says he is perfectly content at 1200 Jackling Road.

A good butler these days, said Fisher, can earn as much as \$1,600 to \$1,800 a month. Whatever he makes, Fisher probably is worth every penny.



Officially christened with champagne, Dinah Shore's 'Starship' carries the logo used on her daily television show.

Newest DC-10 'Starships' in fleet honor Dinah Shore, Bing Crosby

Two new "Starships" are winging their way across the country and over the Atlantic Ocean, carrying the names of Dinah Shore and Bing Crosby.

These two superstars of the entertainment world are the latest in a distinguished list of personalities who have christened National's DC-10 "Starships."

Miss Shore broke a ribbon-bedecked champagne bottle against the hull of the big tri-jet at Miami International Airport on February 13. The plane bears a reproduction of the "Dinah" logo used on her daily, 90-minute television show which is seen in 125 U.S. cities and nine foreign countries.

Following the christening ceremonies, Miss Shore departed on "her" aircraft for a nonstop flight to Los Angeles. To commemorate the occasion, a special Southern-style dinner—selected by Miss Shore—was served as a meal selection to both first class and coach passengers.

The menu included fried chicken, corn on the cob, mashed potatoes

and brown gravy, grits, biscuits and honey. During the flight, Miss Shore helped flight attendants serve the dinner and signed autographs for passengers on board.

Bing Crosby's caricature and oversized reproduction of his autograph

were unveiled at planeside ceremonies in Miami on February 16. Mr. Crosby and his wife, Kathryn, were in Miami to appear in a one-week engagement at the Deauville Star Theatre.

E. F. Dolansky, president, participated in the ceremonies. Hal Cohen, executive director of the Miami Beach Tourist Development Authority, also presented the Crosbys with the traditional keys to the city.

Mr. Crosby has appeared in more than 60 motion pictures and won an Academy Award for "Going My Way." His films rank among the all-time, top-money-makers in the motion picture industry.

His recordings have sold more than any other singer in history—an estimated 400 million—and he received a platinum record in 1960 as the "First Citizen of the Recording Industry."

Bing Crosby and his wife, Kathryn, greet fans as they are escorted through the Miami terminal following ceremonies honoring the show business superstar.



THE LIVELY ARTS

By Corbin Patrick

Kathy Crosby's New Comedy Different

PROGRESS has been made since Kathryn Crosby was here 11 years ago to star in "Peter Pan" at the old Avondale Tent Theater in the Meadows.

Now she is here in "The Latest Mrs. Adams" at the new Beef 'n' Boards Dinner Theater, where actors and audiences are not intimidated by rain on the roof and the lack of air conditioning on warm nights.

The Beef 'n' Boards must have been among the most comfortably air-conditioned spots for miles around the night we saw "The Latest Mrs. Adams." And the weather outside couldn't have mattered to anyone inside.

Times have changed to such an extent that we believe even the flying apparatus, which didn't work very well the week in 1966 that Mrs. Crosby did "Peter Pan," would function superbly with the technically superior equipment of the Beef 'n' Boards, a facility designed and built especially for dinner theater productions.

THE COMEDY THAT Mrs. Crosby and her company will be doing here every night but Mondays through July 31 is one that she elected to present instead of a standard Broadway retreat, because no one else had done it before. It also represents the current drift in dinner theaters to "vehicles" that suit their stars, and their audiences.

It's a wild farandole by one George Tibbles that is difficult to describe be-

cause it's more rhyme than reason. It seems to mix elements of "George Washington Slept Here" with others from a "suspense" comedy titled "Ramshackle Inn" that Zazu Pitts once toured, but with a gloss of sophistication befitting the glamorous Mrs. Crosby.

The glamour in the Crosby family now is two-fold, we might add (in fact, we could include Bing, except that he's not beautiful). Mrs. Crosby is accompanied by her 17-year-old daughter, Mary Frances, to whom the role of her stage daughter in the play comes naturally. The role is not demanding. But we predict that she is on the threshold of a glowing career if she chooses to pursue it.

IT'S THE KIND of a play that does not make great demands on Mrs. Crosby's resources, either, since most of the heavy work is left the character actors, an assortment of screwballs and eccentrics. But she takes a hand in solving the seeming mystery and brings it all together with charm, skill and poise.

As the story goes, the latest Mrs. Adams (the second) runs a high fashion business in New York under the professional name of Mme. Lilly. The Madame part leads to some misunderstanding when she moves to Sam Adams' ancestral farm house, where everything and everyone goes back to Revolutionary War roots, "ghosts" appear in the night, and bowling balls

come rolling ominously down the stairs.

Complications ensue when the rather odd Ethan Allen apparently is murdered, and Lilly Adams (the second Mrs.) encounters an excitable detective named Enrico Rossini. Meanwhile, Mary Frances has entered in Act II as Camille, who never had slept in a "haunted" house before.

THE "CHARACTERS" are played amusingly by Dan Shackelford, Jane Simoneau, Larry Drake and Richard Maggi.

The Brodey Bros., manager Paul and host Steve, had a good turnout for Tuesday's performance strictly on boxoffice, without the benefit of large group sales to boost it.



Meets The Senator

Kathryn Crosby, center, introduces her daughter, Mary Frances Crosby, to United States Senator Richard G. Lugar (R-Ind.), following services of the Church on the Terrace yesterday at the Indianapolis Museum of Art. Mrs. Crosby, currently appearing here in a play, led a litany during the informal openair worship, and Lugar gave the sermon. The summer series of services is sponsored by the Tri-Church Council.

THE LIVELY ARTS

Mary Frances Crosby Going From Here To 'Grease'

By Corbin Patrick

THE NEW GENERATION of Crosbys is going places this summer, according to a report from usually reliable sources in Hollywood.

Mary Frances Crosby, 17-year-old daughter of Bing and Kathryn, has been signed for a principal singing and dancing role in a stage production of the rock musical, "Grease," by the Kenley theater group of Ohio — Warren, Columbus and Dayton.

Mary Frances will be here this week, and next month, with her mother, who is starting at the Beef 'n Boards Dinner Theater in a comedy "The Latest Mrs. Adams," opening tomorrow night. Mary Frances comes on as her mother's daughter in the second act of the play.

She evidently was spotted by a scout for the Kenley group while they were playing "The Latest Mrs. Adams" in Columbus — it just closed there. Prior to her part in "The Latest

Mrs. Adams," Mary Frances had been on stage only in the family musical act. This, incidentally, was such a success at the London Palladium last season that Bing is said to be considering a return engagement when the family gathers in London this fall to tape its annual Christmas show.

Show Biz Talent
A Family Affair

Bing isn't the only Crosby who is allowed to croon "White Christmas" professionally. His wife Kathryn will get that opportunity Tuesday when she opens at the Beef 'n Boards Dinner Theater in "The Latest Mrs. Adams."

"It's a little local thing I'm adding to the play," she said in a telephone interview. "I only do a few bars, though, because I wouldn't want to get in trouble with my husband."

In the production, Mrs. Crosby plays the second wife of a staunch New Englander who moves to her husband's family home in Connecticut, meets "a houseful of strange relatives" and calls for her daughter from New York.

The part of the daughter will be played by Mary Frances Crosby, Kathryn and Bing's teen-ager.

"She's a great little actress," said a proud Mrs. Crosby. "She doesn't come on until the second half of the show, but she just does a marvelous job."

The Crosby women apparently work well together off stage, too.

"Mary Frances is constantly trying to rear me," Mrs. Crosby said. "She cooks while we're on the road (they've already taken 'Mrs. Adams' to Dallas and Columbus) and she helps me make quick changes during the show. Sometimes, though, she acts so much like a mother that I have to say, 'Mary Frances, stop it, I'm the mother and you're the daughter.'"

The mother-daughter show almost didn't get on the road this summer, however Bing injured his back during the taping of a television anniversary special in March and required hospitalization.

"I didn't want to do anything after the accident," said Mrs. Crosby, "but Bing wouldn't hear of it. He said I'd just be hovering around him (she's a registered nurse) and he was right. He decided Mary Frances and I would do the show while he convalesced at home."

Apparently the "stubborn Irishman's desire to be alone," as his wife described it, has done the 73-year-old singer some good.

"He's getting along just super," Mrs. Crosby said. "He played golf this past week and now he's making preparations for the Christmas special."

That special, to be taped this summer in London, will begin a series of Crosby family appearances across the world. They have tentative plans to perform in Japan (where Bing's version of "White Christmas" is the all-time best selling record) and Australia. Then it's more of the same back in the United States.

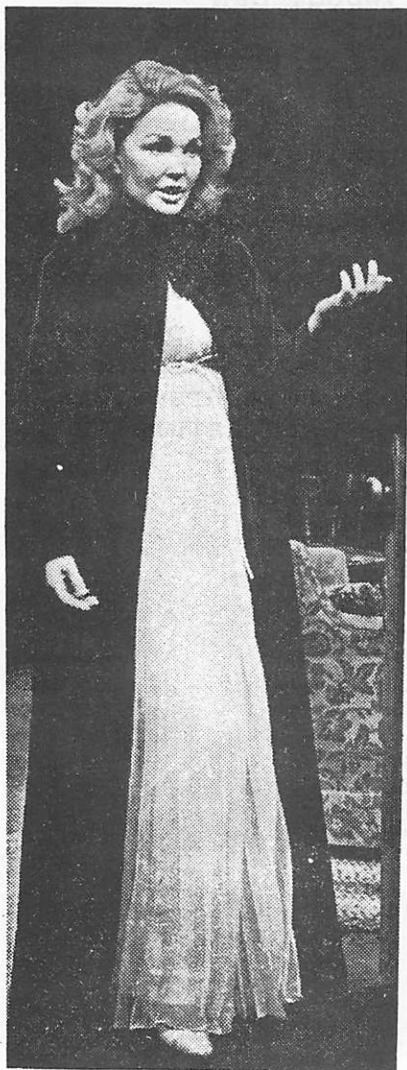
"In our family appearances," Mrs. Crosby admitted, "nobody comes to hear me and the children sing. We're just set decorations for Bing. We're there to provide some comedy and give him some rest between numbers. In return, he gives us the honor of being in his show."

That kind of hero worship of her husband is consistent in a conversation with the 43-year-old actress. She adores her husband, she loves her children (she and Bing also have two sons, Harry Lillis and Nathaniel) and she is grateful for the name Crosby and the doors it has opened.

"I wouldn't change my 6½ B's with any other woman in the world," she said with a chuckle.

And her serious stage career?

"For that I owe a great deal to the wonderful people in Indianapolis," she said. "When I made my stage debut in 1963 at the Avondale Theater in 'Sunday in New York,' the people were absolutely fantastic. They were very warm and friendly to me and, I guess, supportive. Without that great beginning, I never would have had the courage to continue on the stage. I'll be glad to be back in Indianapolis." — B.R.M.



Kathryn Crosby

THE INDIANAPOLIS NEWS

Saturday, June 25, 1977

CLASSIFIED

Edward Joseph Wanat Sr., 393 George Urban Blvd., Cheektowaga, New York 14225

Edward would like to trade Crosby LPs, 45s & 78s for Crosby LPs, 45s & 78s that he doesn't have in his own collection. He will send a list to any member that will write to him from USA & Europe, etc. Is interested in obtaining non-U.S. issues.

Bob Kumm, 32 Bryson Ave., Staten Island, N.Y. 10302

Bob has a program available with Bing's spoken recollections of the Rhythm Boys, along with a lot of Rhythm Boys songs. He will send a copy to any member who will send either a blank cassette or a blank reel to reel tape along with 35¢ postage. Bob also has a fascinating program which was broadcast live on NBC-TV on the Dec. 29, 1976 Tom Snyder "Tomorrow" show featuring discussion with female vocalists from the Big Band era including recollections about Bing Crosby by Loyce Whiteman.

Dave Rapp, 931 Decker Lane, Warminster, Pa. 18974

Dave has copies of the Uris Theatre programs available for trade. He is seeking the following LPs: Crosbyana, Going Hollywood, Vol. 7; World Horizon, Sunday in Hollywood; San Francisco Experience; Bing Crosby's Washington State. He has a number of out of print Bing 45s & LPs available for trade.

Charles Graff, Box 342, Silverdale, Pa. 18962

Charles has Sony Beta Max video tape material - March anniversary special, Barbara Walters special, movies, etc. available for playback. Please let him know of your interest if you also have a Beta Max.

Priscilla J. Koernig, 1423 Oak Street, San Mateo, Ca. 94402.

A special request of all of my friends of Club Crosby, please send any pictures, clippings, etc. from your local newspapers or magazines to me for my scrapbooks. I'll be glad to reimburse you for the cost and postage for any items. Thanks. ---and naturally I only want Bing and his family.

Big Band Fans Rise Up

SAN FRANCISCO—Ach, but everybody seems to be protesting these days, so why not a group of big band music fans to keep KMPX here in a big band format? A petition with about 1,000 signatures, including that of Bing Crosby, has been sent to the FCC asking that the sale of the FM station to a local group—which intends to change the format—be denied.

The station was the birthplace, oddly enough, of progressive rock as a format under the late Tom Donahue, but has been featuring big band music for several months.

Billboard
Dec. 4, 1976

FROM THE MEMBERS

Robert Stagnaro, 224 Gharkey St., Santa Cruz, Ca. 95060

I attended the Crosby Clambake the night before the golf tournament. It was strictly a stag affair which was attended by golfers, helpers, sponsors, and some others like me. The ringside seats were great, being about three feet away from the stage. To me Bing's voice was stronger and clearer than last year. He sang many old favorites and some of his new ones. His guests Phil Harris and Jim Stafford helped round out the program of ad libs, music, and golf chatter. The comments after the show were pure amazement at the quality and strength of Bing's voice after so many years of singing. Attending the clambake was the "icing on the cake" for me having been a Crosby collector for some 40 years.

George Reillo, 99 Sherman, Staten Island, N.Y., 10301

The coverage of Bing's concerts (in Bingang's March issue) was first rate and some of the articles which appeared were really interesting. I particularly enjoyed the article by Martin Gottfried in the N.Y. Post. It answered some of the questions I had about the Crosby-Sinatra rivalry and helped to explain the sociological significance of the Crosby career. Although I realize the account was not altogether accurate and many of the points were debatable, I think it does raise many questions. Perhaps Gottfried's perception of Crosby as a symbol of WWII and "hardnosed Americanism" might help explain Bing's enduring popularity in England. After all, Great Britain was directly affected by the war whereas America was detached from the actual fighting and thus more easily able to put aside the memories of war. Thus, whereas England could accept Crosby as a post-war model, the US, detached and complacent, looked to the escapism and materialism of Sinatra. Personally speaking, I can understand how this might be a plausible theory although in my case it does not apply. Being politically liberal does not in any way detract from my admiration for Crosby the performer nor from my respect for Crosby, the man, true to his private convictions. I would appreciate any feedback from the other members or yourself concerning this subject.

(Editor's comment: I thought it was a provocative article too, although I felt he was trying to simplify things by making Crosby a symbol of America's conservatism & innocence and Sinatra a symbol of the materialistic present. After all, Sinatra had his greatest popularity during the war years too and, despite his comeback, he was replaced, as was Crosby, by Elvis in the 50s and the Beatles in the 60s. I do think that our popular music reflects the times, but I also think that those popular singers of previous decades who endure do so because they have the talent to transcend changing musical tastes. After all, no country or individual is ever merely the present--the past is always there too. Also, I think Gottfried overlooks the way most of us tend to be influenced by the music of our youth. When I see Bing perform, it is like recapturing my adolescence and he, in turn, remains the #1 star. I'm sure that is true for those who grew up influenced by Sinatra, Elvis, etc.)

Gerald Ruark, 3202 Busy Bee Lane, Indianapolis, Ind. 46227

Gerald is doing research for a book on Spike Jones and needs information regarding Crosby's trip to France (etc.) in 1944 in order to confirm that Bing & Spike were on the same tour.

George McCabe, 4437 Colfax Ave. So., Minneapolis, Minn. 55409

Another correction for the "Road to Hollywood," the Bing Crosby film book, by the English quartet of authors. On page 51 we have the 1935 MGM short listed "Star Night at the Coconut Grove." There are two songs listed with question marks as being (or not being sung) by Bing Crosby. These are: "With Every Breath I Take" and "I Saw Stars." Bing only sings the first title, but a very fine vocal, probably more emotional than in the film, "Here Is My Heart." I think that more startling news though might be that there was another movie short that Bing made that was not listed in this book (or any others) I don't know the title of this film but hope to learn this soon. The film runs approximately 10 minutes and simply says "Starring Bing Crosby with the 11th Naval District Coast Guard Band." Maybe that is the title! The band is directed by Lt. Grier (Jimmie Grier, I suppose). Now for the songs, Bing sings "Accentuate the Positive," once at the beginning of the film and again at the end. "Don't Fence Me In" followed by a sing-a-long version without Bing. Probably made 1945.

Herb Bootman, 3714 Poe St., San Diego, Ca. 92107

Brunswick sides never put on micro-groove: We're a Couple of Soldiers, I'll Follow You, Some Day We'll Meet Again, It's Within your Power, I'm Playing With Fire, You're Beautiful Tonight My Dear, What Do I Care It's Home, You've Got Me Crying Again, With Summer Coming On.

Edward Pacocha, 500 S. Vine St., Shamokin, Pa. 17892

There's always been some speculation as to whether Bing ever sang on disc with Russ Columbo. A very reputable New York firm tells me that in checking through the old Victor archives they find that Bing Crosby and Russ Columbo sang a duet on Victor 61090-1 titled "Prisoner of Love" recorded May 1, 1931. Six other Bing discs were as follows: A39572-2-1-3-4 Ooh Maybe It's You - rec. 8-17-27; 68309-1 Just One More Chance - rec. 2-9-31; 68311-1 I'm Thru With Love - rec. 2-9-31; 68312-1 Just One More Chance - rec. 2-9-31; 68471-2 College Humor medley, Pt. 1 - rec. 5-11-33; 68472-2 College Humor Medley, Pt. 2 - rec. 5-11-33. A few collectors I had told of the new findings were a little doubtful, especially of the college medleys, as they were recorded in a year when Bing was under contract to Brunswick. However, I've been told that the medleys were promotional discs, made by Victor, to ballyhoo Crosby's latest movie. RCA did make them and they were issued, but perhaps not commercially. A Crosby collector in California, Jack Souther, claims he has one of the discs. As to the Bing-Columbo duet, I've been told it was definitely made but, again, whether it was issued promotionally, commercially, or ever issued at all, I really don't know. One question for the club members--I know that Bing appeared with various stars numbering into the hundreds or more--but did he ever appear on anything at the same time with Gene Autry?

Jim Saukas, 7 Lombardi Lane, Charleston Heights, So. Carolina 29405

Where the blue of the night- - -

Like any true Crosby fan, those words, on the sound of the music associated with the words--automatically activates a computer somewhere deep in my brain. I drop whatever I'm doing at that particular moment to listen to the most familiar voice in the history of recording.

Bing has waxed his theme several times, my collection contains four versions---the Brunswick, with the Paradise Island Trio with John Scott Trotter and with the Buddu Cole Trio.

However, in recent years, two artists, in completely different fields of music, have seen fit to record Bings theme song--with outstanding results. The treatment given to the song by Mr Hank Locklin and Mr Lawrence Welk shows, I believe, their great respect and admiration for Bing Crosby.

Mr Locklin, a country and western singer--does a straight forward version of the song--backed up by an easy-to-listen-to band and vocal group. Its on RCA LSP 4113 Title of album-- "Softly."

The Lawrence Welk recording is contained in his "Listening & Dancing" album, 6 records, released by Readers Digest. This is T-H-E recording of Bings theme. Beautifully interpreted--featuring piano and strings--and a soprano who comes in at the very end of the song to sing--"Someone waits for me."

Give a listen to these recordings - and maybe-like me--you will feel they belong in your Bing Crosby collection.

My job, aircrew member on a US Air Force jet transport, finds me constantly flying all over the world. In these foreign lands, my spare time is spent sight seeing, picture taking, and searching for Bing Crosby records. Have located recordings in--New Zealand, Japan, Taiwan, Kenya Africa, Italy, Germany, England and Canada.

Two of these records, from the island of Taiwan, might be of interest. They are pressed on clear plastic with a slight yellow tint..(S) 312 side one contains April in Portugal, Danny Boy, Strangers in paradise, Blue Hawaii, La vie en rose and Changing partners. Side two --Autumn leaves, I kiss your hand madame, Too-ra-loo-ra-loo-nal Domino, Clementine & Vaya con dios. (S) 393--Merry Christmas, is a repeat of Decca 8128, however, the back side of the record album contains the words to the songs on the record.

Bings friend Bob---Hope that is!

December 1966--spent eight of the longest, hardest, and most enjoyable days of my Air Force career flying Bob Hope and his USO show around Thailand and Viet-Nam. It was my first exposure to famous people--usually our day consisted of flying troops and cargo in a combat transport aircraft into combat zones. Suddenly, here we are faced with Bob Hope & Company and the task of making them comfortable and seeing to their needs in an uncomfortable-noisy-bare bones combat airlifter. The cast and technicians were extra friendly and helped to put us at ease. Phyllis Diller remarked-in fun- that "Flying in our plane was like flying in a basement." This can be attributed to the lack of windows--only three on each side!

Mr Hope is the greatest comedian-past-present-future. He always had time-would take time-would make time- to sign autographs, pose for pictures etc. Phyllis Diller was equally great when it came to pleasing the G Is.

Something which amazed me then and still does--was a big slip-up which occurred at each show. Anyone who has been in Southeast Asia knows there are only two temperatures--hot & hotter! The host base, maybe due to confusion ~~or~~ whatever, would forget to feed and provide drinks for the cast and technicians. We took to going to the messhalls and talking the mess sergeants out of left over food and canned fruit juices. This, along with the coffee, donuts and soda we had out of Bangkok each morning, kept the cast going from approximately 5am til 10 pm each day. My admiration and respect for these show people grew with each passing day.

I had the opportunity to talk with Mr Hope--the conversation worked itself around to Bing Crosby. Told Mr Hope how much I had enjoyed the "Road" pictures and how great a fan of Bing I was. He said that, except for TV or in-person shows, he rarely saw Bing--their schedules just seemed to prevent it.

On the final day of our eight day stint--the cast lined up shook hands with us, signed autographs, posed for pictures, and

A legend takes up where he left off

By Philip Elwood

IT USED TO BE SAID that Bing Crosby's was the best known voice in the world, and that his films and wartime appearances in the 1940s had made him also the most recognized person on the face of the earth.

And today, sitting with Crosby in the study of his charming Hillsborough home, the voice and informal demeanor don't seem to have changed much since the days of radio's Kraft Music Hall, or such films as "Pennies From Heaven" and the "Road to Singapore."

Bing, his son Harry and daughter Mary Frances, plus pianist Joe Bushkin and some jazz friends, are presenting a "Crosby and Clan" concert at the Concord Pavilion on Tuesday night.

It will not be the same show as was performed by Bing and family at Masonic Auditorium in June of 1976. "It couldn't be the same show," laughed Crosby, "because I kept changing the songs in each new city we played last year."

"Everyone has favorite songs of mine," he acknowledged, "and certain ones are national favorites. When we played the Palladium in London (and he's going back there on this fall's tour) I had to sing 'White Cliffs of Dover,' and 'When the Lights Go On Again' — and, you know, the British love to sing along; throughout the medley I use to end the concert the London audience knew all the words, sometimes better than I did."

Crosby published a biography years ago titled "Call Me Lucky" and he still thinks luck has been a major part of his successful life as an entertainer.

"When Al (Rinker), Harry (Barris) and I drove to L.A. from Spokane in 1925 we arrived just as movies were beginning to have sound and microphones were replacing the old recording horns. It was also the beginning of the radio age. Why, with my voice I never could have made it without microphones. The term 'crooner' really meant someone who sang into a mike," Crosby noted.

"I think there is more excellent talent in popular music today than ever before," continued Bing, "but look at the competition, and look at the money involved. You need more than just luck to be a singing success today."

Crosby, 73, took a nasty plunge from the stage into the orchestra pit last March while taping a TV special, injuring his back. He has recovered now, although his walk is still cautious, his back a bit sensitive. This Concord show will be the first since his fall.

"While I was recuperating I thought maybe I would get some work done on a book I'd like to write which would cover lots of the wonderful people I've come across in this business — musicians like Joe Venuti, the Dorsey brothers, the Boswells; writers like Bill Morrow, who scripted all my old radio shows (and did Jack Benny's Jell-o series); and there are actors and writers, people in recording and radio that have meant a lot to me — I'd like to write about them, too.

"But when I finally got out of bed after the fall I couldn't resist the lure of the fairway, so the book-writing hasn't been moving very quickly," he admitted.

Crosby's memory is a wonder. He remembers the warehouse "recording studios" where he cut his first disc, in L.A. as a singer with Don Clark's Biltmore Hotel Orchestra; he remembers the songs his father played by the Irish tenor, John McCormack, on the old Victrola. He is full of memories of early recording sessions with Paul Whiteman, with whose "symphonic jazz" orchestra he got his first big break.

"We were jazz-crazy kids in the early 1920s," he recalled, "and followed all the new records by bands like the Memphis Five or the Wolverines with just as much enthusiasm as youngsters have nowadays for their music. Loved Jolson, Marion Harris, and other singers, too.

"Something has bothered me recently, though," Crosby continued, "and that is the programs on American popular music — and the books, too. In order to make sure that black music, and musicians, get credit there seems to be less attention than there should be devoted to other musicians, and musical cultures, and musicians, who contributed to making American popular music something different," he said, adding, "and you know our American music, popular, jazz, blues, all of it, is something very special."

In a favored place on Crosby's coffee table in his study is a gold disc about the size of a hockey puck. The inscription was a "Thank You" from the Golden Gate International Exposition, on Treasure Island, dated Oct. 8, 1939 — the Sunday that Bing's free, outdoor concert helped bring the largest Exposition crowd in history



Examiner Photo by Paul Glines

Bing Crosby will return to the stage Tuesday for his first concert since a fall last March.

through the gates — 168,000 people.

I recalled I had been there that day, and that he had featured "El Rancho Grande" in his show. He immediately started singing the song, breaking off (with a laugh) after eight bars. "I still sing around the house a lot," he affirmed, "and with music I hear on the radio or TV. There are still plenty of good songs being written."

Crosby is a firm believer in basic American values but admits to little political interest. "President Carter is in the toughest job around; if he is only 50 per cent effective it would be a magnificent accomplishment." He also is frank in questioning why so many young people seem to be drifters or vagabonds. "I know these are terrible times to grow up, and kids today have pressures on them we never had," he said, "but I can't recall, when I was young, any of the shiftless young bums that are common today. I think we all were encouraged to establish goals, or aims in life, and go after them.

"Probably the greatest joy in my life, now, is watching my own children grow and establish their

own lives. That's one reason, of course, I enjoy doing these concerts — it's a family affair."

What Bing doesn't need to say, although we all know it, is that for tens of millions of us he has been a part of our families for a lifetime. Radio and records are the most personal, indeed intimate, forms of entertainment and his dominance of both fields for so many years has made him a close personal friend of a couple of generations of the world's people.



How Bing Lives In Hillsborough

By Blake Green

The blue of the night had met the gold of the day several hours earlier. Or would have, had the sky not been gray.

One of the reasons Bing Crosby says he lives in Hillsborough is the usually good weather, but attracting more people there is the last thing he'd want. So on this day when there are lots of cameras and reporters traipsing back and forth, it's just as well that it is dreary outside.

Tomorrow night, for the first time since he injured his back last March, falling 20 feet from the stage of a Pasadena auditorium, Crosby will be performing: a one-night stand with two of his children at the Concord Pavilion.

A "trial run," he calls it, for a tour that will take him and his second family to Norway, Sweden and England. "I'm still a little limpy, and I want to find out if I can still function after the accident."

It is not certain, however, if this is a genuine concern, since Crosby, who is comfortably attired in slacks and a red sweater so closely matched in hue to his shirt and socks that you'd never know he is color blind, is, as usual, cool as a cucumber.

The fall and his painful recuperation aren't viewed as any omen — Crosby whoops his famous laugh at the very suggestion — about 73-year-old men staying too long at the fair. "Reviews would be more effective in that direction," he says. "But I'd never retire completely. I don't mind being the old gray eminence of show business as long as people keep wanting to see me."

Acknowledgement of the elder statesman role and his popularity would never inspire his branching out into politics, however, like some other famous entertainers. "I have no politics," Crosby says. "Oh, I vote, but I don't know much about it."



Photos by Joseph J. Rosenthal

Each member of the press is ushered in to see him, sitting on the sofa in the library. There's the air of being with a presence, but Crosby is as old-shoe as ever, whistling a tune as he returns from the john and bidding farewells with "see you, take it easy now, huh?" The only visible concession to this not just an everyday morning at the Crosbys is his toupee.

The house itself lends something of an aura. A classic baronial estate, it was once owned by Charles Howard, owner of the famed race horse Seabiscuit.

Almost hidden from the street, the mansion is

filled with priceless antiques and artifacts tastefully mixed with remembrances of a 50-year entertainment career and the interests of the man who goes back nearly a quarter century before that.

In the corner of the very formal drawing room, its hand-carved wood paneling and marble fireplace from the Hearst collection, is the rosewood piano from the movie "High Society."

On the newel post of the gleaming wooden staircase (also from the Hearst) sits a stuffed game bird. Crosby, of course, has bagged thousands over the years but this one, explains his butler, Alan Fisher, "is particularly beautiful."

There is a Crosbyana Room at Gonzaga University, the singer's alma mater in Seattle, but what we are seeing in his home is obviously the creme de la creme of his memorabilia: the Oscar he won for "Going My Way," the autographed photograph of Jack and Jacqueline Kennedy, the 19 gold records, the 24-carat gold medallion presented to him in appreciation for attracting the largest attendance at the 1939 exposition on Treasure Island.

The shelves of the library are filled with classics. The sports books, as well as the trophies and photographs, are upstairs in the study where every morning

Crosby works at his desk, dictating letters that go out on stationery engraved with his signature.

Although Dwight Eisenhower obviously outranked him, Bing Crosby may be by now America's most famous nonprofessional golfer. While he hasn't returned to pre-accident form, Fisher says his employer "putts around and plays a little every day — a modified game without the full back swing, you see."

Golf is, Crosby says, his favorite sport — "although shooting and fishing are awfully close." He is the type of hunter who is also a conservationist: "I'm very interested in a couple of organizations, such as Ducks Unlimited, that are working to bring back the waterfowl population." Another "outfit" is the American League of Anglers, which lobbies "to prevent the building of dams, unnecessary dredging and stream pollution."

Crosby has been on eight African safaris — "and I'd like to go on another one" — but he says he has only killed game birds and "things edible. Fresh meat for the table. I never shot a lion or a leopard or an elephant."

This fall, Bing and Kathryn Crosby will celebrate their 20th wedding anniversary — a long time by some modern standards, but not yet a record for the singer who was married 22 years to his first wife, the late Dixie Lee.

He has four sons by that first marriage (which was reportedly far from idyllic) whose behavior as adults has not always made Crosby a proud father. (The most recent escapade was the arrest several months ago of his son Lindsay on a charge of indecent exposure.)



The upstairs study at the Crosbys' Hillsborough mansion, where Bing works every morning at his desk — topping the bookcases are some of his many golf trophies

With his second family — Harry, Mary Frances and Nathaniel — Crosby has come across as the image of a doting father and husband, proud of his wife not only for the traditional reasons, but also for her own career ambitions. She is a registered nurse, has a teaching certificate, is the author of several books and is active as an entertainer (until recently she had a morning talk show on television and she is currently in Atlanta with a summer stock production).

This time around, however, Crosby insists he is not that different as a father. He describes his child-rearing philosophy as "two steps to the right of Louis XIV. There has to be accountability; you can't just have complete permissiveness."

The only difference now, with this family, he says, "is that I probably have more free time and as a consequence I do more with the children."

Bing Crosby has always insisted that all he has — the wealth, the accolades, the continued demand for his music, the obvious signs that beneath the splendor this is a house where laughter is not an unfamiliar sound — was by chance. "Call Me Lucky" was the title of his autobiography.

"I came along at an opportune time," he says. "In the '30s, there were only four or five people singing the way I sang, so it was kind of an open game. Nowadays there are thousands of these kids, all talented, all clamoring for the opportunity. It's much more difficult."

Crosby isn't saying he didn't work hard, it's that "it wasn't hard work because I enjoyed what I was doing so much." But in spite of his nonchalance, there are signs that, at least in his later years, the singer is a disciplined man.

"He takes good care of himself," Fisher says. After the removal of a growth on his lung three years ago, Crosby gave up smoking his trademark pipe.

There is what Fisher calls "a pattern of the day" at the Crosbys, and while they dine on "three meals a day, three courses a meal," Crosby eats "just a spoonful of everything. He is one of the rare men who can take just half a cookie. He says the first taste is the important one — the second is just like the 13th.

"Will power, Alan," Fisher says his boss told him, "is just like a muscle — you must use it."

To the world, however, this most famous singer still chalks it up to luck. "I've been favored by fortune — there's just no other way you can describe it.

"Now, I've always said that," he added with a smile, but his Irish mother Kate, the only person who continued to call him by his given name, Harry, "said it was because of her prayers."



Bing Crosby, whose singing career spans several generations from the big band era through today, will appear Tuesday night at the Concord Pavilion. In an interview on page 4, the famous "crooner" tells of his family's accomplishments and his own plans for the future — including, perhaps, another one of those "road" movies with what's-his-name, that funny guy.

By Kathy Baker

A special clan stays together

By **STEPHEN MAITA**
Transcript reporter

Whoever said the family that plays together, stays together must have had a certain Hillsborough clan in mind.

While most teenagers are busy with school, dating and friends, Mary Frances and Harry Crosby spend most of their time working with their famous father, Bing.

The family's last two days have been comprised of rehearsals backstage at the Concord Pavilion, preparing for tonight's show when once again the Crosby family will try to sing and dance their way back into the show business limelight.

The 8 p.m. show will mark the 73-year-old crooner's first appearance since he took a 20-foot fall off a Pasadena stage last March and hurt his back.

Backing up Crosby and his son and daughter will be the Joey Bushkin Quartet. Opening the show will be the Dave Frishberg Five.

Seventeen - year - old Mary Fran-

'Probably the greatest joy in my life now is watching my own children grow and establish their own lives.'

cis leaned against a stage railing as she watched her father and talked in spurts about herself and her family.

Clad in a sweatshirt and blue-jeans, the blue-eyed teen from orange juice fame constantly interrupted her dialogue to yell praises to her father and the band which were half-heartedly rehearsing.



Bing Crosby warms up his mellow voice with his daughter Mary Frances. The two will be joined by Crosby's son Harry tonight at the Pavilion for the

crooner's first show since he hurt his back in a stage accident last March.

Photo by Linda Cicero

Entertainment is nothing new to her or her 19-year-old brother. "Both of us have been performing since we were five," she said. "We love to work together as a family," she added.

Mary Frances thought back upon her early days and didn't recall any stage fright at that tender age. "I had no fears whatsoever," she said. "Kids don't know they're supposed to be nervous."

Mary Frances said that there was no pressure in the Crosby household to get into show business. In fact, just the opposite was true.

"Daddy didn't want us to be pressured into this business," she said. "That's why he moved us away from Los Angeles."

"Daddy was a little negative when he heard that I wanted to go into show business. I guess he just wanted to make sure I understood how much work it involved," Mary Frances said.

But now that she has put her all into the profession Crosby couldn't be happier.

Commented the father of seven, "Probably the greatest joy in my life now is watching my own children grow and establish their own lives. That's one reason, of course, I enjoy these concerts—it's a family affair."

Although the years have taken their toll on the veteran performer, Crosby still appeared energetic and in full control of his sharp memory as he reminisced about his career which has spanned half a century.

Relaxing on a stool by the stage piano, he talked of his two loves — golf and show business, in that order, without taking his eyes off his musician son, Harry.

Since his tumble, Crosby has been "a little limpy" but said he is still playing golf occasionally. The one-night stand at the Pavilion will be a "trial run" for a proposed concert tour through Norway, Sweden and England.

As Harry takes his turn at the piano, Crosby joins in softly with the mellow voice that always seemed to win over Dorothy Lamour in his "on the road" pictures with Bob Hope.

Joey Bushkin, piano player and longtime friend of the family's, clowns around with Crosby to see who can add the most hamming to the act.

"They're always ad libbing," Mary Frances said as she laughed at the two. "That's what keeps the show alive."

As for her and her brother, Mary Frances plays down their role in the show. "What we do is try to make him look good — he's what they're coming to see."



Barbara Bladen

BING CROSBY HAS NO IDEA OF RETIRING

"The family will be over this year," Bing Crosby told me as he settled back in a comfortable chair in his Hillsborough den. He meant as a performing unit and the remark had a sad but resigned tone to it.

The legendary crooner, who only recently was released from Peninsula Hospital where he was treated for a ruptured disc after falling 20 feet from the stage into the orchestra pit while taping a TV show marking his 50th anniversary in show business, looked tan but drawn as he moved slowly around the room. Even the short distance from the chair to the fireplace mantel where his gold Oscar statuette stands, the one he won for his performance in "Going My Way" in 1944, seemed to pain the 73-year-old singer.

But he is full of plans to tour Japan, Australia and sing a concert in Oslo, Norway, on Aug. 27. His wife, Kathy, who is still in the East performing in the play "The Latest Mrs. Adams," will be traveling with him. But he'll sing solo in Norway in an outdoor theater that seats 35,000 and his concert Aug. 16 at the Concord Pavilion with his daughter Mary Francis and son Harry might mark the end of the second era of an enormously successful career as a performer.

His 18-year-old daughter has been appearing onstage with her mother but has returned to join her dad in a program they've done before. The family had all performed together at the Masonic Auditorium in San Francisco in June 1976 and took the show to London where they were a big hit in 13 concerts. Nineteen-year-old Harry Crosby makes three out of the five Hillsborough residents who will be on stage in Concord at 8 p.m.

The concert will also feature Joey Bushkin's Jazz Quartet with Ray Brown, Jake Hanna and Johnnie Smith and the Dave Frishberg Five. It is the first time Crosby has sung at the Pavilion and he did it on the invitation of Festival founder Carl Jefferson with whom he had worked in recording a memorial tribute to the late Duke Ellington.

Does he sing with his children to help their careers or do they sing with him to enhance his image, I queried.

"Mary Frances is an asset. She wants to be an actress, however. And Harry is a serious musician in his first year at Cal Arts College. He's into theory, conducting, composition. Sometimes I tell my 15-year-old son Nathaniel, 'you're on' but his interest is in professional golf.

"I don't get nervous for my kids when they're in my show. They're all quick studies, aren't self-conscious and will get up and sing for anyone, anytime."

The Crosby clan comes by its show biz smarts naturally. The youngsters don't usually get good reviews, but they certainly hold their own when it comes to being self-assured and natural in front of the public.

Crosby suddenly injected the thought that maybe he holds a record for the largest audience, one of many he's earned in his 50-year career as a recording and film artist. Aside from the phenomenal record sales of 400 million, more than any other singer, his recording of "White Christmas" that is the all-time greatest seller in record history, ("It made a lot of money for me and Irving Berlin"), Crosby might just someday have his own page in Guinness' Book of Records. He already occupies half a page for his record sales alone.

He called his butler Alan Fisher to bring me the solid 24-carat paperweight-shaped trophy given him in 1939 by the Golden Gate International Exposition at Treasure Island for setting an outdoor record on Oct. 8 when he sang before 187,730 persons. I held it with a sense of respect and nostalgia because I remember being there that day.

"I say to my kids they've been lucky with their limited show business experience to have played the big theaters all over the world — London, Miami Beach, San Francisco, New York. What else is there? They've only been performing in public for a year-and-a-half.

"This show that Mary Frances has been in for 15 weeks is good experience. She spent a year at Texas University where her mother went to school, but she'd already had 10 years of ballet training and didn't get much out of classes there. She's now in her second year of studying with American Conservatory Theater and they're tough. That training and the experience of being in plays will do her more good than years of university drama school classes."

He's a lucky man to have had the pleasure of two families and the good health to enjoy them. Son Gary from an earlier marriage, is acting in television in Los Angeles, Phil has a nightclub act, Dennis is in electronics and has a 12-year-old daughter, Kelly, who is a champion ice skater in training for the Olympics, and another son raises horses for the westerns.

Is he writing his biography?

"Enough has been written about me already. I'm working on a book of amusing recollections of people I've known and worked with like Joe Venuti, Joe Frisco and Bob Hope. And I've written a lot of forwards for other people's books on musicians like Dorsey and Beiderbecke and all those guys.

"I never got into writing songs. I can't read music anyway."

Won't his forthcoming 40-concert tour be a strain on him so soon after being hospitalized?

"You have to know how to pace yourself. I'm a pretty relaxed guy. I guess I inherited it from my father. When I get tired, I take a nap. I have no intention of retiring, not as long as the pipes hold up."

He meant his voice, having given up pipe smoking years ago.

What will he sing next week in Concord?

"I'll sing what the people want to hear and a couple of new things. You know my show. I tell a little story about myself and sing a few songs, Mary has a little dance she does. Mostly nostalgia, I guess you could say.

"I must have recorded over 100 country-western songs and some of them are still popular. Of course, 'Home on the Range' was my big one but I still do 'Dear Hearts and Gentle People,' 'I'm An Old Cow Hand' and 'Don't Fence Me In.' It makes you feel good that people still want to hear the same songs."

Is there any truth to the rumor that he and Hope are considering making another "Road" picture together?

"Nope. It's just too hard finding the right script. It would have to be a story more zany than any before. And we'd need a really good director. We have two scripts working but I don't think we can put them together."

If he had to live his life over again, what would he change?

"There were a lot of things I did that were morally



(Times Photo by Mike Spinnelli)

Bing Crosby at his Hillsborough home

wrong. They were mistakes I wish I hadn't made," he said with a serious face.

There was no need to elaborate. He has a lot to be proud of and glancing around his lovely home, full of family photographs, flowers, trophies, antiques and all the furnishings for gracious living, I realized he is an institution, a man full of charity whose talent has brought a lot of happiness to people. Whatever his personal faults, his stature as an entertainer is as shining and admirable as the Oscar that stands on his mantel.



Down Home With Bing

Bing Crosby—perhaps the most famous name in show business—just turned 73 and now is on his way to his busiest schedule in years. He will appear at the Concord Pavilion on Tuesday. Then it's on to Europe for a concert tour. How does he do it? What about his marriage, his kids, his philosophy about life? Tribune reporter Ed Levitt found the answers during an interview with Bing at his Hillsborough home.

Bing Crosby at Home In His Private World

"I'm leaving Bing to work again in England and I know I won't find another boss like him. I never met a more unassuming man. He has a gruff facade at times, but his compassion for people is evident every day."

"The Crosbys eat formally, live formally, nothing out of place. Amidst all this formality in this 45-room French Normandy home is Bing, a simple human being."

"Each of Bing's children has contributed to his happiness. Nathaniel, the younger boy, has his father's wit and temperament. Harry likes to clown around when not playing the piano or guitar or composing music."

"Mary Frances, Bing's only daughter, is dedicated to the arts. Once the camera rolls, or the curtain goes up, she beams. The children are pranksters. But with their father, they really meet their match."

"Bing enjoys eating at home — three-course meals, even for lunch. He doesn't eat a lot — a mouthful of this and that — but he doesn't miss anything. And he goes bananas if he isn't served dessert."

"I have worked for royalty, but no one I've met has a more beautiful command of the English language than Bing. I used to say, 'The Greeks have a word for it.' Now I say, 'Bing has a word for it.'"

Alan Fisher, Bing Crosby's butler

★ ★ ★

He walked in for our early interview whistling, "Oh, What a Beautiful Morning."

Bing Crosby looked tan, fit and fiftyish. Across the room, above the fireplace of his castle-like Hillsborough home, stood the Oscar he won for "Going My Way."

Pictures of Grace Kelly and family and Phil Harris, fishing with Bing, decorated a table. Charles Russell paintings adorned the walls.

He glanced at his watch. "I'm always on time," said Bing. "What makes me angry — well, disgruntled — is people being late."

"My wife has learned to be punctual . . . but only when I'm involved. Otherwise, forget it. She doesn't believe in catching an airplane unless it's taxiing. It's not sporting to catch one that's just parked. It has to be moving."

Bing was warming up . . . especially after he slipped a red sweater over his checkered shirt. The sweater matched his flaming sox. The old groaner looked rather jaunty.

He sat on a large white sofa, this imperishable monument to American music and good taste. His blue eyes crowned a face full of freckles. Tom Sawyer with a toupee.

★ ★ ★

"There's a rumor," I told Bing, "that you're a loner." He almost flipped his hairpiece rushing to deny it.

"I'll tell you where that impression arises. It's the way I come to work," he said. "Like I'll go to the Concord Pavilion and it'll just be me."

"I don't need a driver. I don't need hangers-on. I don't need anybody like that. I suppose it's nice to have those 'gophers' — they go for coffee, they go for sandwiches, they go for drinks."

"But I would be concerned about their welfare . . . whether they were bored or bothered. And if you're concerned about their welfare you're not going to be paying much attention to your work."

"So when I travel it's usually just me. But I bet I know more people



By
Ed Levitt

from more walks of life than anybody you can think of at the moment.

"I have friends all over the world. I've traveled all over the world. I've shot and fished and played golf in practically every country you can name, and in every one I have friends. My correspondence is voluminous. It's getting to be a burden keeping it going."

"What do you mean by a loner? I also belong to a duck club. We got 13 members and we meet all the time. One time I belonged to 13 golf clubs. Wouldn't call that a loner . . . would you?"

★ ★ ★

Frank Sinatra wouldn't call Bing a loner. "Frank calls me and we chat and I see him once in a while when I go to the (Palm) Springs. We are very old, very close friends. We share a lot of the same viewpoints."

"If he hears something I've done that he likes, he'll compliment me. Or I'll compliment him. I do that with a lot of people. For instance, if I see a good stage show, I generally either go to the dressing room to

congratulate the performer or else I send a note back stage."

"If I see a great picture, I write the person who's featured in it. I think people like to get that kind of mail from their peers. I do that quite often. It just seems the right thing to do."

"Like Lena Horne. I saw her in Florida last fall and she had just given an electrifying performance. I wrote her a letter and got a nice reply. I think it was the single best performance I've ever seen anybody give on the stage."

"She doesn't come off in films or TV as she does in person. I don't know what the reason is, but in person she is dyn-o-mite. Unbelievable. Sinatra, Tony Bennett, Joel Grey are giants in this business. I don't think there ever was a voice like Streisand's. But none of them was more electrifying than Lena Horne was the night I saw her. Oh, maybe Al Jolson was when he was young. I think if Jolson had performed in this generation he'd have been the best of the bunch."

★ ★ ★

Bing was 53 and actress Kathryn Grant was 23 when they were married. Now, 20 years and three kids later, Kathryn says one of the reasons she was attracted to Bing "was his security, his solidarity. When I met him I felt cozy. He's a complete man, and I knew I would never change him."

I asked Bing what is the secret to his successful marriage. "We just try and accommodate one another," he said, "with her plans and my plans."

"She's even more crazy about show business than I am. Just light the piano lamp and she'll start bowing. She wants to continue acting. She's in a play now in Atlanta, Ga., that's run for 16 weeks."

"Our daughter was with her for 15 weeks. Now she's ready to do a little dancing in our Concord show Tuesday night. I haven't worked it out yet. She might sing a little, too. So will Harry.

"I believe in doing things together as a family. We always eat together . . . when everybody's home and not working or traveling. We always eat breakfast about 7 and lunch about 12:30 and dinner's right on the nose at 6:30. I think it's healthy for a family to do things together. We discuss a lot of things at the table. It may be the only time we're together — or we see each other — all day.

"My other four boys (by his late wife Dixie Lee) . . . they were great kids up until the time they got out of school and became mixed up with the wrong people. They never wanted anything much. They never had automobiles. They had a limited allowance . . . all they needed.

"In some ways I'm a frugal man. I don't like unnecessary waste. And I don't like spending money for a lot of things I really don't need. The kids are more frugal than I am. They're very tight with their dough. I think it's good to be this way. Until you get set, comfortable and secure, you've got to husband your resources.

"I have a simple philosophy about money and jobs. I think it pays to have a goal in life. That's probably what is the trouble with some of the younger people now.

"They just don't know what they want to do. They're aimless. They mostly wind up getting married when they really aren't prepared for either marriage or a successful life. First they ought to be sure that they're in a route that's going to take them somewhere before they take on added responsibilities."

★ ★ ★

Does Bing Crosby have a goal in life? "I have a long, smoldering ambition that seems to be getting further away from fulfillment. I'm trying to write a book," he told me.

"I've got a lot of notes but I can't put it together. It's not going to be a book about me. It'll be about some of the amusing, interesting, colorful people I have known — some of them in show business, some of them not. Several publishers have been asking me if I would do a book. This seems to be the best kind."

I passed along the word that Bing Crosby is regarded as the patron saint of Alcoholic Anonymous.

Bing laughed. "Do they know I'm selling Tequila?" he quipped. "Besides, I was never one of their members. I certainly love a drink. But I never had a drinking problem.

"Oh, I used to go to parties and not get home until dawn. But I always made the job. I never missed one. I haven't sworn off the stuff. I still have a couple of drinks every night.

"I feel fine. I don't overeat. I

Below, Bing's

jam-packed closet

in his

Hillsborough home

Tribune photo (below) by LEO COMEN





Tribune photo by LEO COHEN

**A painting of Bing
in a familiar pose
hangs on a wall
in his home**

exercise. I always did. I weigh the same now — 152 pounds — as I did 30 years ago. But the big thing with a singer is that he has to be very careful not to overuse his voice. Tom Jones now is having trouble. He screamed and hollered so much and he didn't need to do it. It had to wreck his vocal chords. And he's a good singer."

★ ★ ★

And what about Bing Crosby, the singer, perhaps the most recognized voice since the '30s?

"I don't think I sing as good as I used to . . . I don't have the range," he told me. "I can't go as high but I can go a little lower. So maybe it evens up. I have the arranger put things in keys that I can handle . . . which is a good, safe policy to pursue."

"I'm still working because I enjoy the reaction and the contact and the realization that people are interested to come and hear a man my age sing some very old songs. That's very gratifying."

"And I'm also doing it to give my kids some experience. I'm not tough on them. I just give them suggestions. I'll say you can do this or do that and I think it'll sound a little better. Their mother helps them out. She's very good in the stage department."

★ ★ ★

London, he says, "is my favorite city. I'm very fond of the English people . . . particularly the women. English women have the ability to cope more than any nationality of women I've ever encountered. You never see them wringing their hands or beating their breasts. I bet the psychiatry business goes broke over there."

He enjoys living in Northern California. "It's less of a hassle living up here than down south. Smog and traffic are less troublesome. People don't pay any attention to me here. I can go all day and nobody even waves at me."

"It's been a good life. I can't think of anything sad connected with my work . . . except when I did that TV show last March and broke my ass in Pasadena. A back injury takes a long time to heal. I don't know

whether I'll need an operation."

★ ★ ★

I asked him to name his good and bad traits. "I'm very sentimental. I might not show it but I am. I think that's a good trait. My worst trait? I'm very lazy. I hate to work . . . in pictures or television."

"It's very difficult for me to memorize a script. I can learn five or six pages in a half hour. Then the next day I won't remember a word. My wife is sensational. She can learn a whole play in one evening and perform it the next day."

Would he do anything differently? "There are a lot of things I did that I shouldn't have done. They were morally wrong. I'd like to eliminate them. And I'm not going to tell you what they were."

And Bing laughed.

"What's the most important thing in your life?" I asked.

"My health," said Bing. "I've got to survive."

The Old Groaner looks young enough to outlast us all.

Bing returns to the stage at Concord in fine form

By John Stark

If you take the freeway, it's not that far from the Cow Palace to the Concord Pavilion. But last night the two locations were worlds apart, at least in musical mileage. On one side of the generation gap, and the bay, was Kiss, the outrageous rock group. On the other side was Bing Crosby, the legendary crooner.

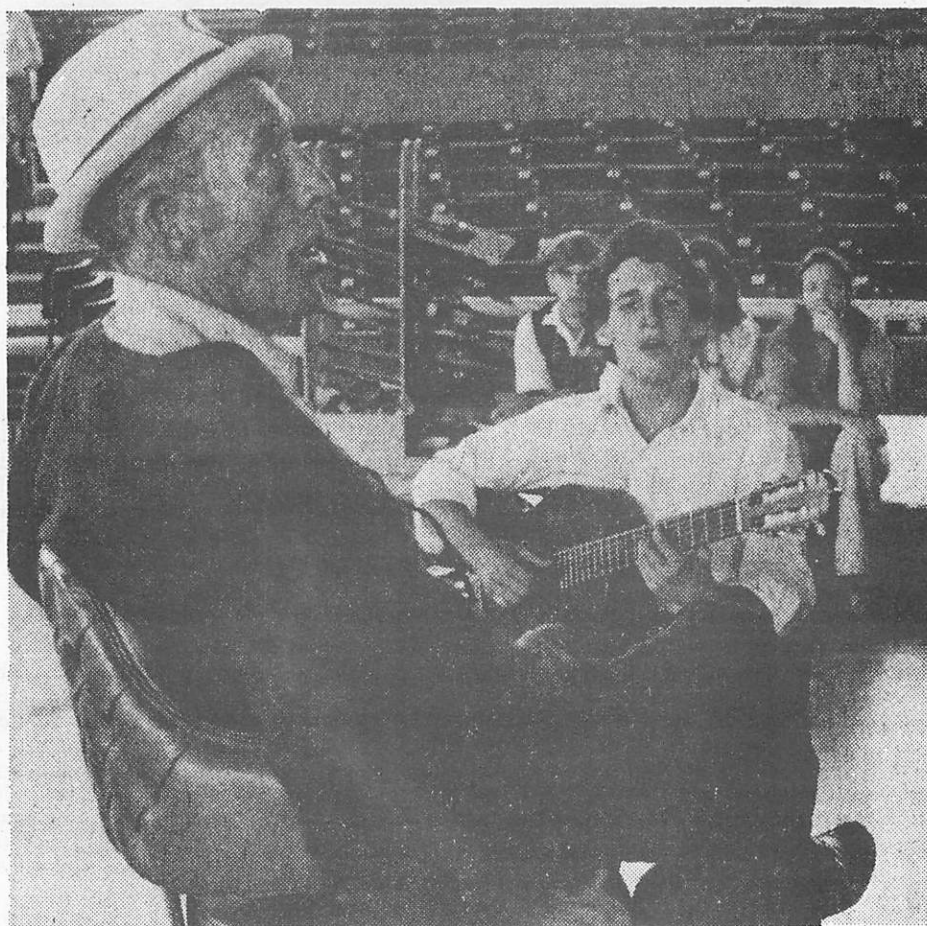
Thousands of middle-aged and elderly groupies packed the cavernous Concord Pavilion last night to cheer on their singing idol. I'm happy to report the world's most popular vocalist (he's sold over 300 million records), was in fine, fine form. His baritone was rich and mellow, and when he launched into a medley of his umpteen million hits, the crowd swooned, sang along and applauded wildly.

Wearing a blue blazer and polka-dot tie, the 76-year-old Crosby looked as if he just stepped out of his first road picture.

This was the singer's first concert since he fell off a stage in Pasadena last March (He's taking the show on a three-week tour to Norway and England.) Unfortunately, this show had its share of bad luck, too. While Crosby was part way into his collection of golden oldies, his microphone went dead. There was a 20-minute period of silence as electricians scrambled about plugging and unplugging speaker cords. The audience took the delay patiently, and when the sound finally returned, Crosby remarked:

"Sorry about all this. But it is better than falling into the orchestra pit."

The Concord audience was a fair and wholesome representation of middle America. Couples smooched and hugged, and brought along martinis to sip under the overcast sky. Flashbulbs popped continually as Crosby sang, and



Examiner Photo by Judith Calson

Bing Crosby at an afternoon rehearsal with son Harry, and dancing last night with

there were so many men in white shoes that it looked like a white Christmas.

Crosby is the epitome of casual elegance. Whether he's acting in a movie, or singing on stage, he makes everything look so easy. He muffed the lyrics last night to two songs, "Send In the Clowns," and "I'll Be Seeing You," but nobody, most of all Crosby, seemed to mind.

Performing with the crooner were two of his children, Mary Frances and Harry. Although I

would have preferred they remained home in Hillsborough, the audience adored them. Harry played classical guitar, piano, and sang, while Mary Frances, for reasons beyond me, came onstage every so often to dance around her father.

My only real complaint was the overemphasis on jazz, which is not what most of the audience came to hear. The first hour was devoted to the Dave Frishberg Five, which performed such esoteric jazz num-



AP Photo

daughter Mary Frances at Concord Pavilion in first appearance since his fall last March

bers as "Dear Bix." A dixieland or swing band to warm up the audience was certainly more in order for the nostalgia-starved customers.

Accompanying Crosby was the irrepressible Joe Bushkin Jazz Quartet, which, on its own, performed outstanding hyped-up arrangements of "The Man That Got Away" and "I Love A Piano."

During his hour on stage, Crosby sang the story of his career, from the early days with Paul

Whiteman, to his prolific career in radio and movies. He sang some new songs, and he sang a lot of old ones. He even included "White Christmas," still the biggest selling record of all time. When he performed upbeat numbers, like "Swinging On a Star," and "Pennies From Heaven," the crowd clapped along. And when he sang the slower ballads, like "Sweet Leilani," you could hear sighs of reminiscence throughout the house.

My favorite number of the evening was an uptempo "Old Man River," excellently backed by Bushkin on piano. The song seemed to sum up the mood of the evening. Across the Bay, America's No. 1 teeny-bopper group was performing, while just hours before the Crosby concert. Elvis Presley, the king of rock 'n roll, had died. And yet, there on the Concord Pavilion stage, the ever youthful and ungimmicky Bing Crosby was playing to a packed house. Like Old Man River, he just keeps rolling along.



Tribune photo by ROY WILLIAMS

BING CROSBY PICKED UP WHERE HE LEFT OFF
The old standards were the best music at Concord

Bing Still Sings Nice, Easy

By CHARLES SHERE
Tribune Music Critic

Just a little stiff of back, but with the famous easy voice remarkably the same, Bing Crosby picked up last night at the Concord Pavilion where he left off last spring in Pasadena. His 25-foot fall into the pit there came to mind only when he made a joke of it—and that only happened a couple of times.

The crowd loved him, of course. He drew a standing ovation of homage, not mere welcome, when he first stepped out onto the stage, and a longer one when the show broke up well past 11 p.m.: only the prematurely raised house lights could have broken it.

The show was marred badly by a long breakdown in the audio equipment. For at least 20 minutes all microphones refused to work.

"It's been a while since I've had a night out," Crosby sang, then launched into "It's Good" with a strong, rock-influenced beat. Other newish songs followed from time to time: "Send In the Clowns," with an explanatory intro (you always send in the clowns, Bing pointed out, when some disaster has happened on stage in the circus), Carole King's "I'll Be There," "The Way We Were."

But it was clearly the old standards the crowd wanted, and they were the best music of the evening. "Mary Lou," "Gone Fishin'," "Sweet Leilani," and so on, with a long medley on each half of the enforced intermission during his set.

Enforced, because the sound system went stone cold dead on him. The first time it has happened to Concord, the emcee apologized later, but that did not help: for what seemed like twenty long minutes there was nothing

to do but noodle. Crosby was game: he pantomimed a long shaggy dog story, sat reading his cue sheet while the Joey Bushkin Jazz Quartet churned out fillers.

Finally it worked again—they wired up a whole auxiliary set-up—and Crosby came out, grinned ruefully, thanked us for our "patience and tolerance," and allowed as how "anyway, it's better than falling in the pit, I guess."

To make something of a family night of it Harry Crosby, 19 years old, sang a couple of duets with the old man—"Gone Fishin'" and "Play a Simple Melody"—and played a Villa-Lobos study on the (acoustic) guitar, with impressive technique and sensitivity. He showed his versatility by also accompanying his own vocal on "I Won't Last a Day" at the piano.

Daughter Mary Frances, a year younger, did a couple of dance routines and sang a couple of duets, too, and then it was time for "White Christmas," its verse fooling most of the audience. Then the farewell: Crosby suggested that all singers these days have to have their own

signature tunes—Sinatra's "My Way," Bennett's "I Left My Heart in San Francisco. ("I broke my a— in Pasadena," Bing quipped, then immediately apologized for the impropriety: but who could fault The Groaner's taste?)

The Joey Bushkin Quartet played well, particularly under the duress of non-existent sound system.



Barbara Bladen

BING'S SHOW A DREAM AT CONCORD

Bing Crosby's concert Tuesday night at the Concord Pavilion went off like a dream, nightmare and all. But don't mistake that for people sleeping. It was wide awake time for the thousands of fans from youngsters too young to know anything of Crosby's repertoire except maybe "White Christmas" to septuagenarians who knew all the words to all the songs.

It was a lovely warm night and the beloved crooner was as casual as always and in absolutely top voice. He sang all his best known songs and it became easier to name the few he didn't include in the sentimental evening such as "Mississippi Mud."

But for those of us who grew up on Crosby and Hope in the "Road" pictures and had a mother who bought all the piano sheet music of songs he recorded, it was a wonderful program of recollections and great songs. His "Ol' Man River" and "Basin Street" sounded fresh and even "Send in the Clowns" suited his mellow baritone. "White Christmas" showed up too.

I imagine any singer's nightmare would be to lose one's voice or to have the sound system fail. Crosby suffered the latter when, for 20 minutes of dead microphones, he sat back and enjoyed the astounding virtuosity of the Joe Bushkin Jazz Quartet (they played half a dozen long numbers during the frantic search for new speakers and extension plugs), told a long rambling shaggy dog story that only the first two rows could hear and finally wandered off into the wings until sound was restored.

He gave a generous show, filling in between songs with anecdotes about his 50-year career and even sang a specially written song about how happy he was to be still in the spotlight, specifically Concord's.

"I'm delighted to be here, I even wore my hair," he crooned and periodically brought on his musically inclined son, Harry, who sings and plays guitar and lovely daughter, Mary Frances who shows promise as a dancer.

The mood was gentle, the acclaim from the audience was loving with occasional shouts of "we love you Bing" and "you're still number one" resounding across the still open air arena. He told two jokes about the Pope and one Polish joke and as mild as they were, the laughter they provoked was rich with respect for the man who had given us all a memorable evening.

Bushkin's musicians were real troupers to play so long into the night and if you ever get a chance to hear them anytime in the future, go out of your way because they're terrific and so are their arrangements.

Crosby spun through mini-version refrains of more than a dozen favorite standards, songs such as "Just One More Chance," "Blue Hawaii," "Them There Eyes," "Moonlight Becomes You," "I'll Be Seeing You," "South of the Border," "Galway Bay," "Million Dollar Baby," "Blue Skies," "It's Been A Long, Long Time" and many more. He even invited the audience to sing along on a couple of them and we did...happily.

He seemed more fit up there on the stage than he did in his own den where I interviewed him last week. It must have been a fulfilling experience for him to be singing to such an appreciative audience because he was quite chipper, kicking his legs out, touching his toes and cavorting around like a young buck. It made a lot of his older fans happy to see him recovered from the nasty fall he took off a stage last spring. He even kidded about that, remarking that "Tony Bennett lost his heart in San Francisco but I broke my — in Pasadena."

I hope he makes the Concord gig an annual event.



Bing Crosby tries out a dance step during a rehearsal Monday at the Concord Pavilion.

IN MEMORIAM

BOB ROBERTS

Passed Away
March 19, 1977

Bob Roberts is gone. He passed away on March 19, 1977. For those of us who knew him well his death was a great loss. To others, who knew him only by reputation, the loss was still felt.

Bob was the most dedicated Crosby collector that I've ever known. He was forever dubbing taped shows, obtaining records & LPs, etc. for people like ourselves, and his output was at an amazing rate. There always seemed to be time for a little personal message enclosed in the order that would make one stop and appreciate what a warm and personal friend we all had in this wonderful man.

There were many facets to this man's personality. He went out of his way to aid all of us in securing information, photos, records & tapes of our favorite artist, Bing. Bob loved to talk with new Crosby collectors and to encourage them and interest them in their new hobby. Time and effort meant nothing to Bob if he could only do a favor or find an item that the new collector desired. His schedule must have been backbreaking as he had many letters and orders to send out almost daily. His only help in these matters came from his wife, Vera, whom he loved more than anything else in this world.

Bob and I were very close and the thing that I remember most about him was his warm friendship and his sparkling sense of humor. Fun seemed to bubble out of him and it was always an hilarious experience to share this man's great sense of humor. Even at the end, when Bob knew his days were numbered, his humor and his great sense of appreciation always shone through.

Bob was one of the great leaders in spreading the gospel of all things Crosbyana. He was liked and respected by all people with whom he had dealings. There will probably never be another Bob Roberts. Let us all be thankful for the special privilege we had in knowing this truly fine man for even this short time. Bob's passing was a great loss and we shall all miss him.

-- Bill Osborn

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